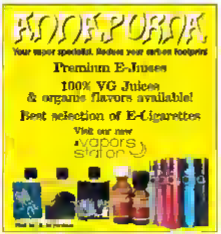
EAST BAY EXPRESS



WHEN CORPORATIONS WANT PROFITS, THEY DON'T ASK FOR PERMISSION.









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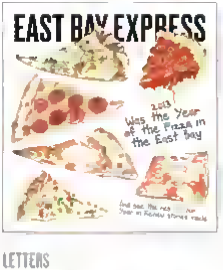
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LETTERS

The Ye[illegible]d ...on Review 12

Cannabis Prohibition Isn't Sane

While this year has been monumental, 2014 may see the end of cannabis (marijuana) prohibition. The wall has so many holes in it it's difficult to see it stand another year.

Cannabis prohibition is one of America's worst policy failures in history: responsible for increased hard-drug addiction rates, contempt for drug laws eroded constitutional rights escalated prison populations, corrupt politicians racial discrimination, the prohibition of America's farmers from growing hemp and trillions of dollars in costs — the list is growing faster than the plant itself. It is difficult to understand why anyone would want to force the black market to continue regulating what God created. A sane argument to continue cannabis prohibition doesn't exist.

Sinn White, Dillon, Colorado

A Watertront Ba[illegible]park Makes Sense Seven Days

Waterfront Stadium Harms the Environment

I totally disagree with Robert Gammon's advocacy of a ballpark and basketball stadium at Howard Terminal instead of at their current locations. It is just plain wrong that Howard Terminal is "readily accessible" by anything except driving. It is, in fact, only accessible by car for the vast majority of fans.

Howard Terminal is also at a mile from the nearest BART station. The vast majority of fans will not walk that far instead of driving and buses are totally inadequate to carry all the people who get off BART to go to the games. A ballpark and/or stadium at Howard Terminal instead of their current location would mean a lot more driving, along with all the harms associated with the consumptive and burning of oil, which I don't think I need to list here. Very few people come to A's games from the West Bay and even if they did fares can only carry a few people and are polluting in their own right. Amtrak trains do not run anywhere near often enough to carry significant numbers of people to ballgames, so that option is also a false one. The only way to have large numbers of fans continue to use public transit to come to games is to rebuild the ballpark and stadium at their current location, which is at the Coliseum BART station.

Mr. Gammon's prioritization of money over the environment on this issue is rather disturbing. Keeping people out of cars is far more important than whether some businesses in downtown Oakland benefit from putting a sports complex there, because the environment is more important than money. And while there is a slight chance that a downtown ballpark and basketball stadium might be a financial boon to businesses in the area, it is far more likely that people will just drive to Howard Terminal, watch games, and drive home. As Howard Terminal is not walking distance from downtown for the vast majority of people, I agree that having small independently owned businesses at the ballpark and stadium would be far preferable to having chain retail establishments owned by large corporations. However, the overall effect of buying food and other things from large corporations would be less harmful than that of the increased driving that would be caused by moving the sports complex to a location like Howard Terminal that is not served by BART. Remember, buying gasoline is also patronizing large corporations, in fact, some of the largest on the planet.

Let's keep the A's and Warriors in Oakland, but let's keep them right where they are, near a BART station. Moving them to Howard Terminal would be bad for the environment bad for fans forced into cars to get to games, and bad for everyone who would suffer from greatly increased traffic before and after games. The slight chance that some small, independently-owned businesses might benefit from a move to Howard Terminal is not even close to being worth the environmental harms that such a move would cause.

Jeff Hoffman Berkeley

Th[illegible]Nonprofits S[illegible]Year in Review 12/25

Cost of Nonprofits

The benefits of having nonprofit state of California, and federal offices move to Oakland should be balanced against the cost to the city of providing municipal services to those organizations.

Nonprofits and government organizations are exempt from most local taxes such as real property tax (if they own their own office), equipment property tax, and business taxes. Of course, they are also exempt from state income tax. A large piece of the property tax would have gone to Oakland Unified School District and the city. All of the business tax would have gone to the city's general fund. Nonprofits do pay sales tax and payroll tax. A fraction of sales tax does go to the city. None of the payroll tax does.

While there are definite benefits to Oakland having otherwise empty buildings occupied by nonprofits there are also costs. The benefits might be diffused over a much wider area than the city, but many of the costs are localized.

Lew Rayshel, Oakland

8 P Money Tr[illegible]mps Environment, Yea[illegible]n Review 12

Mostly Wins

Reading your list, the list is mostly wins. I believe that we must manage all our energy sources and fracking is one of those. Petroleum like it or not, is here to stay for a long time. Similarly water is a resource that serves all Californians and needs to be managed for all 38 million of us. It should be done in an environmentally wise manner, which, I believe, the environmental impact report seems to show. I trust Phil Isenberg on this one, not the Sierra Club. As I said in the 1980s when the peripheral canal initiative was defeated, after all California is one state when it comes to managing our resources.

Ed Gerber, Oakland

[illegible]ng in Review 12/25

Offsite Affordable Housing

One of the carrots that Signature Properties used to overcome community opposition to their proposal for its Oak-to-Ninth project was the promise of affordable housing on site.

Now re-named the Brooklyn Basin project my understanding is that most of those four hundred units of affordable housing will instead be built offsite — that is in less expensive and less desirable locations.

Ken Katz, Oakland

Revitalize All Neighborhoods

There are many many opportunities to build new housing in Oakland without compromising the waterfront. Major corridors passed over in previous housing cycles are begging for transit-friendly housing development that will revitalize the neighborhoods.

Although Jerry Brown never figured it out there are other neighborhoods in the city than the Jack London district and downtown. If the city would adhere to the existing General Plan policies and stop reacting to normal housing market fluctuations, the long term transit-friendly vision for the whole city could be realized. Oakland's magnificent economic stability will never be improved until all the neighborhoods that can economic revitalization.

Gary Patton, Hayward

"Th[illegible]k Progressive Land[illegible]Year in Review 12/25

Good Use of Eminent Domain

Reading what Gayle McLaughlin is doing in Richmond makes me proud to be a Green. *The New York Times* wanted to build its new headquarters at a particular 9th Avenue site. The owners were unwilling to sell. So New York City used eminent domain to acquire the site for the *Times*. How amazingly refreshing it is to see a proposal to use eminent domain power for something other than furthering the One Percent in its endless greed.

Julie Willebrand New York, New York

Eminent Domain for Citizens

Eminent domain is theft, pure and simple. That said, it's a treat to see it being used for the citizens instead of developer welfare.

Mary Eisenhart Oakland

Progressives Alienated from Working Class

I am a forty-year resident of Richmond, a retired blue-collar wastewater treatment plant operator, former union member, a delegate to the Alameda Labor Council, and a community activist. I was a member of the inner circle of the Richmond Progressive Alliance until my resignation in August of 2011. I totally disagree with the tone and conclusions of this article.

The history of the Richmond Progressive Alliance (RPA) as an effective political force in Richmond began in November 2004, when Mayor McLaughlin won a seat on the city council and, in my opinion, ended the night of May 13, 2005, when the Richmond City Council voted unanimously, with the support of the RPA, to accept a deal to resolve the court battle over Measure T. It took Chevron the residents paramount grassroots victory over Chevron in 2006. This historic victory over Chevron was compromised by a city council that did little or nothing to promote Measure T, yet accepted a lopsided settlement under the leadership of three council members, Tom Butt, Jim Rogers and RPA member Jeff Ritterman, all of whom live in the wealthy Point Richmond neighborhood.

By the time of this backroom deal with Chevron, the RPA's inner circle had become mostly white, well educated members of Richmond's middle class. Under this leadership, the RPA then devoted its energies throughout 2011 and 2012 to push two regressive taxes onto the backs of Richmond's working class. The voters defeated both measures. The RPA takes the defensive position that these election defeats were the result of outside moneyed influences, that the voters were manipulated. This lack of respect and disregard of the voters' clear feedback reflects an unconscious class bias which now permeates the RPA. This change from a working-class to a liberal, middle-class perspective is one result of the very gentrification that the politics of the RPA is encouraging. The working-class residents in Richmond understand this and have become increasingly alienated by the RPA and its condescending attitude of "we know what is best for you."

The most recent example of this attitude is reflected in the current RPA agenda to push the city's partnership with Mortgage Resolution Partners in an untested scheme to rescue homeowners by using the city's eminent domain powers to seize and forcibly renegotiate underwater home loans. The RPA wants people to believe they are helping the poor but in fact this program, by its very terms, is limited to helping homeowners who are not in default. This program is designed to create a profit and, therefore, the loans being targeted are only those with a realistic

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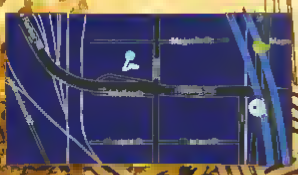
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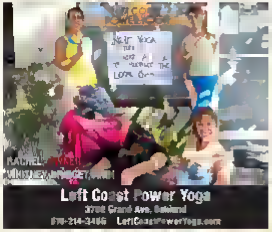


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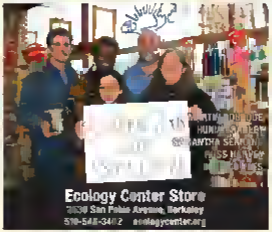




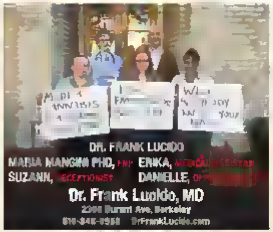
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potential to maintain profitability. The people most in danger of losing their homes to foreclosure will not benefit from this program despite all the rhetoric coming from the RPA. However the eminent domain scheme has already had significant negative impacts on the city's financial health and has the potential to do even more damage. The city has had difficulty refinancing its bonds because the credit industry is wary of its asserted power to seize loans in the public interest and because they anticipate years of litigation costs. As a result the city was recently only able to finance a bond issue by paying a premium interest rate costing $30 000 a year over a fifteen-year term for a total cost of $450,000. And this is only one bond issue. There will be more and, therefore, more cost to a city always struggling financially. The RPA cannot even implement this eminent domain program because they do not have a city council "super-majority" required by law to exercise eminent domain powers. Richmond will be paying a significant cost for years to come and all that has been accomplished is political grandstanding. Although the mayor and RPA speak as if they represent the consensus of the Richmond community, there has never been a vote for or against this program and there are plenty of indicators that the residents do not welcome it.

If Mayor McLaughlin and the RPA really wanted to empower Richmond residents, their first political action would have been to promote district elections. District elections would reduce the impact of corporate money on the electoral process and make elected officials more accountable to their constituents. It would streamline the electoral process and prevent the domination of city politics by residents of the wealthier neighborhoods such as Point Richmond. Although the struggle for district elections in Richmond goes back to 1912, and was most recently pursued in 1991, the RPA hasn't even paid this issue lip service.

While it is true that under the leadership of Mayor McLaughlin, with the support of the RPA, the city of Richmond has garnered national attention, the RPA has lost contact with the very community that empowered them in the first place. It is a disservice to all the citizens of Richmond for the media to present as objective reporting such a partisan picture of the RPA's approach and accomplishments and I hope that this letter will help restore a more balanced portrait of its real impact on our city. I predict that more electoral defeats in the 2014 elections will demonstrate the RPA's increasing alienation from the community.

Charles T. Smith, Richmond

Clarification Regarding Richmond Progressive Alliance

I just want to clarify that Charles [T. Smith] did not resign from the RPA, he was asked to leave due to his repeated insults to fellow members who disagreed with him.

Unfortunately he chose then to oppose good programs like the municipal IDs for Richmond residents needing an ID, and other progressive measures.

Juan Reardon, co-founder and member of the Richmond Progressive Alliance Richmond

An Urban Farm Collaborative Grows in Albany
(News, 1-1-14)

Dominance by Occupy

I've lived near the Gill Tract on Cornell Avenue for more than twenty years. I'm part of the local community and have been involved in the evolution of this property from the dilapidated World War II-era student housing that was torn down to the planning commission's final approval of Sprouts Market.

This is not about urban agriculture being taken away from community farmers. The vast majority of folks at the last meeting representing Occupy the Farm only want the land from UC Berkeley for their needs. They came with no knowledge or participation in the previous years of community planning — only with demands, protests, and insults.

Even this article seems to portray this as a fifteen-year struggle. That's total BS. It's an invented debate by the Occupy folks to push their message with support by the media in the last year or so. The vast majority of Albanians want this site to be developed for our community, to support the tax base, and provide much-needed senior housing, and this does not mean we're against urban farming.

Yes, a collaboration between UC Berkeley and local folks for a shared urban agricultural space is great, and the Albany community is for that, but this means shared management and participation between UC Berkeley the City of Albany, Albany residents, the Albany Village grad students and the Occupy the Farm folks — not dominance and control by Occupy the Farm.

All this rhetoric about small farmers being pushed off their land, evil UC Berkeley the USDA creating toxic GMOs is all fabrication not related to this project. Learn the facts, participate in local government instead of disrupting it. Meet and talk with UC Berkeley and College of Natural Resources folks and collaborate with them for the future use of the land.

Maybe the Occupy folks can learn something about what real community democracy really means and how everyone can be part of it.

Steven Donaldson, Berkeley

"The Future is in Food Movement: What the Fork, ..."

Need for Field-Testing

To listen to Michael Pollan and Kathleen Merrigan, you'd think the only problem facing the American organic industry was a lack of political lobbying. This ignores the serious credibility problem faced in the organic sector by the fact that there is no field-testing to ensure prohibited substances like synthetic pesticides are not being used.

After ten years and a couple hundred billion dollars in revenues for the American organic industry, the current Deputy Administrator of the USDA's National Organic Program, Miles McEvoy, finally plans to begin end product testing...on 5 percent of applicants. As James Cooper recently put it in his review of my book, *Is It Organic?* on Examiner.com, this means "you could expect a spot inspection about some every 20 years." What's more, end-product testing is like testing Olympic athletes after they go home and won't do a thing to guarantee that organic farmers — the lion's share of whom who are certified under the USDA are in foreign countries — are following the rules.

If you want to check to see if an athlete is using anabolic steroids, you test during the games when such a banned substance will be coursing through an athlete's veins. It's the same with herbicides. The longer you wait, the less detectable they become. Roundup, for example, the most commonly used herbicide in the world, is only detectable for 20 days. As such it will never show up in an end-product test.

McEvoy should require field-testing on all the organic farms certified under the USDA's NOP and Pollan and Merrigan should be championing this idea. Otherwise, consumers have no way of knowing whether the certified-organic food they pay a premium for is genuine, never mind that it happens to be GMO-free.

The good news is that field-testing will cost less than one-tenth what the current system of record-keeping and record-checking costs. So what are we waiting for?

Moche Peppoff, former USDA contract organic inspector, Gramsville, Texas

Miscellaneous

Traffic Circle Causing Accidents

Within three weeks in October of 2013, five pedestrians were struck by cars in the intersection of California and Allston in Berkeley — a two-way stop around an irregularly shaped traffic circle. All accidents necessitated an ambulance. As such, earlier resident claimed the lives of a young UC Berkeley graduate and her infant son in May 2012. The traffic circle is overgrown, difficult to see, and treacherous to drive around due to Allston's incline and the irregular angle at the intersection. Analyses of the fatal accident showed that the traffic circle was a major contributor.

Residents of the neighborhood have been requesting a four-way stop and removal of the traffic circle for several years. Our request was recently turned down because the City of Berkeley Transportation Division (CBTD) decided that the intersection does not meet criteria for a four-way stop. However, the data the CBTD collected and presented to the Berkeley residents are deeply flawed. The most obvious mistake is that the CBTD collected traffic counts during the week between UC Berkeley's regular academic semester and summer school — significantly fewer cars and pedestrians pass through the intersection this week compared to the average week.

Some residents believe that these mistakes are actually blatant misrepresentations of the data so that the Berkeley Police Department (located at 2100 Martin Luther King, Jr. Way between Addison and Allston) can use Allston as a throughway without the hindrance of stopping at California.

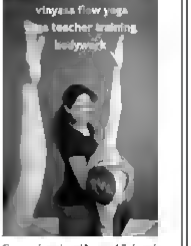
I urge the CBTD to re-evaluate their data before more lives are lost and other conspiracy theories form.

Meenakshi Subbaraman, Berkeley

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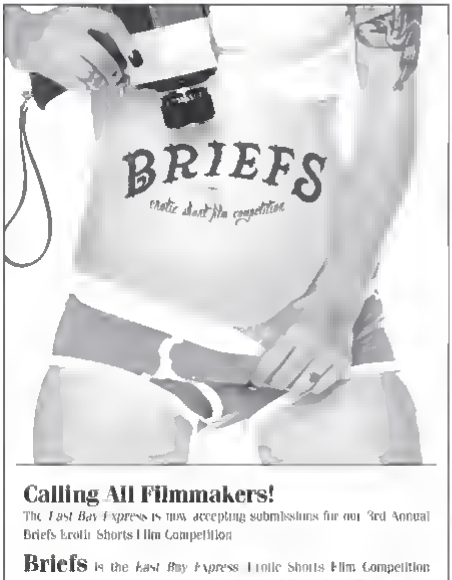
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SEVEN DAYS

QUAN SHOULD STICK WITH CHIEF WHENT

The interim police chief helped reduce violent crime in Oakland last year, and may offer OPD its best hope of emerging from court oversight.

By Robert Gammon

Over the years the mainstream press has portrayed Oakland as a city overrun by violent crime with virtually no hope of turning things around. In truth, however, violent crime in the city dropped substantially last year in every major category except robberies. And even robberies decreased during the last three months of the year compared to the same time period in 2012. The most impressive crime statistic in 2013, however, was the city's 28 percent reduction in homicides. There were 35 fewer killings than in 2012, according to the Oakland Police Department's year-end report.

Typically when crime goes up, the police chief and city leadership get blamed. And when crime goes down, the city's top cop gets praised. As such, it's time to recognize that Interim Police Chief Sean Whent deserves credit for last year's crime reductions. In fact, Mayor Jean Quan would be smart to delay or call off her national search for a new police chief and keep Whent in his job.

The numbers explain why. In 2013, Oakland had 90 homicides compared to 126 the year before, and the city experienced the lowest number of killings overall since 2004. In addition, aggravated assaults dropped by 10 percent last year, while reported rapes went down by a whopping 31 percent.

The only violent crime category that showed an increase in 2013 was robberies, which went up by 15 percent. But as we reported last year, many robberies in Oakland can be attributed to the smartphone theft epidemic that has plagued urban areas throughout the nation. OPD estimated last year that 75 percent of robberies in the city involved a cellphone. Still, things were looking better in this category as 2013 came to a close. During the last three months of the year, robberies dropped by 12 percent, with fewer robberies — compared to the same three months in 2012. Even burglaries went down in 2013, dropping 7 percent overall compared to the previous year while residential burglaries plummeted 18 percent.

Along with the positive crime numbers, OPD also has made progress on its court-mandated reforms for the first time in the past several years, thanks to Whent. By all indications, he also enjoys the support of Independent Court Monitor Robert Warshaw and court-appointed Compliance Director Thomas Frazier — two respected former police chiefs from major cities. Whent, Warshaw, and Frazier are also staunch backers of constitutional policing practices whereby police departments treat citizens with respect and avoid tactics that lead to racial profiling and use of force. Instead, it's hard to imagine Frazier giving his blessing to replace Whent.

At the same time, Quan's national search for a new police chief suffered a temporary setback last week when the city's headhunter, Bob Murray, quit. Murray was reportedly upset that Quan's chief of staff, Anne Campbell Washington, had spoken to one of the potential candidates.

Murray's resignation was curious, however, because Campbell Washington, who also serves on the Oakland school board, appears to have done nothing wrong. She talked to the potential candidate before the city's application deadline at the candidate's request. The candidate wanted to know whether Oakland was conducting a true search — or whether it was just for show and that Whent was going to get the job. Campbell Washington urged the candidate to apply for the position because the search was real. In other words, it appears that Murray's complaints were unfounded — and a bit strange.

Moreover, the city is better off without him. In recent months, Murray had developed a professional relationship with City Administrator Deanna Santana that raised concerns about potential conflicts of interest. He seemed to acknowledge this fact when he stated in his resignation letter to Santana that he was also upset because his "integrity has been questioned" by some Oakland officials. Murray, it turns out, was running the search for the Dallas city manager job and had recommended Santana for that position after Santana had lured him to run Oakland's police chief search. Santana is now one of the finalists in Dallas.

It's also unclear whether Murray disclosed to Oakland police chief candidates that he was helping the potential direct supervisor — Santana — leave the city. Scoring the Dallas job for Santana could benefit Murray in the future if she were to hire him to conduct other headhunting searches to create her own management team. Murray did not return a phone call seeking comment for this column.

Santana, meanwhile, told the *Oakland Tribune* that Oakland's search for a permanent police chief would be delayed because Murray left before fully vetting all the potential candidates. But a delay now — considering the fact that Oakland already has a capable chief — is not a bad thing. It also makes sense for Quan to wait until Santana leaves so she can hire her replacement before bringing on a new chief.

Don't be surprised, however, if the Oakland police officers union pushes hard for a new top cop right away. Many veteran rank-and-file officers don't like Whent because he used to run the department's internal affairs division. As a result, he knows which cops are dirty.

And while that may make him unpopular within certain elements of OPD, Whent knows first-hand which cops have been blocking the department from making good on the court-mandated reforms or, police misconduct. As such, he may provide the city with its best hope of finally cleaning house at OPD, and helping the department emerge from court oversight.

Plus, the chief doesn't deserve to be replaced when crime is going down. ●

Seven Days is culled from our blog of the same name.

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DEATH OF A POT SALESMAN?

The plight of the neighborhood pot dealer just got a lot harder in Colorado. In Denver, many think they'll go extinct.

By David Downs



Legal weed? David Downs

On January 1, at 8 a.m., the State of Colorado began allowing licensed businesses to sell marijuana to any adult 21 years of age or older. No medical card is needed — just show your ID, and choose your weed from a broad selection of strains. Much like alcohol.

The story was splashed across the front pages of newspapers and websites around the world for the rest of the week with photos of long lines of smoking customers waiting in cold weather. But amid the media circus, everyone overlooked a vital angle. What will become of the average black-market pot dealer?

"I don't think anyone really cares," scoffed Mason Tvert, an architect of Colorado's legalization Amendment 64. "I mean, what about all those poor bootleggers that were hauling alcohol across the country?"

"Funk 'em," said one young gentleman at the back of fifty-minute line to buy weed on Wednesday afternoon at the pot store Dank Colorado in Denver. The tall black man with a goatee and red flannel jacket added, "I had a couple friends who are growers, and they voted against legalization. They said it would mess things up for them. I mean, more on. Screw those guys."

Twenty-one-year-old Denver resident Amorris got off his night shift at 6 a.m. Wednesday and came to stand in line at 3D Cannabis Center. The young man had previously bought marijuana from a street dealer. "He'll probably have to cut his prices," he said. "I'm sure they'll go sunset more."

In 1917 Denver was among the first US cities to ban pot sales. Colorado followed suit in 1922, and then the more federal government in 1937. The first dealer arrested under the Federal Marijuana Tax Act was Denver resident Samuel R. Caldwell who was busted by the FBI and Denver cops for selling two joints. Caldwell was sentenced to four years of hard labor in Leavenworth, and after serving every day of his sentence, he died one year after his release.

Since then, an estimated 26 million people have been arrested in the War on Pot. About 750,000 people will be arrested on marijuana-related charges in America in 2014.

The Drug War also has dumped billions of dollars into underground economies run by Mexican drug cartels and domestic growers, while turning the small-time local pot dealer into a popular icon. Movies such as *Half-Baked*, *Pineapple Express*, *Blow* and *American Beauty* and the TV show *Weeds* all featured a typical young stoner who wants to smoke for free. Making more extra money on the side is a bonus.

The advent of medical marijuana in California in 1996 began to squeeze pot profits, though. Colorado went medical in 2000. And as prohibition ebbs and the risk of prosecution lessens, so will the price of pot, researchers say.

"The cost of production of marijuana has been reduced dramatically," Tvert said. "Right now marijuana is being sold medically for $25 per eighth or $150 per ounce."

That's down from late-1990s highs of $60 per eighth-ounce and $360 for an ounce.

On January 1, 3D Cannabis Center in Denver was selling eighth-ounces for $49, but that price subsided a 21.22 percent tax.

"And that's going to go down as their overhead goes down. Right now they have to pay for all sorts of compliance and licensing fees," Tvert said. "Competition will also pick up."

Indeed, Ashley Kilroy, the marijuana policy director the City and County of Denver said Denver had eighteen stores open on New Year's Day and dozens more will open in the coming weeks.

Even if legal weed is pricier than expected because of taxes, people will willingly pay for convenience. "If you are going to get marijuana today after work, are you going to want to call around to see where you can score some illegal marijuana, or are you going to stop at the store and pay ten dollars more?" asked Tvert. "A person is going to go with the latter read."

Furthermore, any adult over 21 in Colorado can legally grow up to three mature plants, which can each yield a pound. So while the stores outcompete on the high end of the market, the vibrant homegrown gift economy fills out the bottom end. RAND found that, in 2012, Americans mostly commonly obtained pot for free.

Beau Kilmer a drug policy researcher for RAND said what happens to the black market dealers depends on Colorado regulatory decisions in 2014. "The markets are going to be in transition for a while," he said. "It's going to take more time."

Weed dealers could presumably move into selling harder drugs, focus on under-21 sales, and compete for locations (campus dorms) and retail hours (late into the night). But any way you slice it, changes are coming.

"Naturally, the black market will be significantly impacted," wrote UC Berkeley Law Professor Robert MacCoun in an email. "But the story may get complicated."

Or maybe it won't.

"Dealers hate legalization," another young man in line quipped, "just like the mob hated the end of Prohibition." ●

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Chromecast for Business

Since Google introduced Chromecast this past summer the myriad personal entertainment services of the HD streaming device have won raves. The device works by streaming online content to an HD TV over a WiFi signal. With mirroring capability rumored to be added in the near future, at least in the next Android OS Chromecast's relevance is bound to extend into the world of business operations.

In its current iteration how ever you can still use the easy to-manage dongle to streamline your workflow. Chromecast is a HDMI device hardly larger than your average thumb drive that plugs directly into your HDTV to relay online services from a phone, tablet, or computer directly to the screen. Similar to Apple TV and Roku in basic function, Chrome cast currently operates through appe including Netflix, HuluPlus, and Chrome.

Chromecast eliminates the need to use laptop projectors during presentations. Simply access your meterials from the cloud through the Chrome browser on your mo bile device or laptop and send it to the screen through Chromecast. The device is designed to function from the cloud so you phone tablet, or laptop is free to be used for other activities (like checking your notes or monitoring email) with out interrupting what's happening on the screen.

Chromecast can also be used as easily for video conferencing by allowing Google Hangouts, Skype, and other web based services to be broadcast to the TV.

By Prasana William

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The city cleared out homeless encampments on 29th, 30th and 42nd streets. City of Oakland

NEWS

TARGETING HOMELESS ENCAMPMENTS

The City of Oakland is partnering with nonprofits to eliminate homeless encampments and steer people into emergency housing. But will it work?

By Madeleine Key

At a community meeting last fall, West Oakland residents expressed frustration, resentment and anger at the growing number of homeless encampments in their neighborhood. There was garbage in the streets, needles on the sidewalks, and evidence of public defecation, the residents said. In response, a city staffer told attendees that a new attempt at blight abatement along the Martin Luther King Jr. Way corridor had had some initial success: Weeks after clearing homeless encampments at 29th, 30th, and 42nd streets, the city had been able to prevent them from reappearing.

The removal of encampments in Oakland is part of a citywide effort that also includes attempts to steer homeless people into emergency and transitional housing. City staffer Jim DeVries, who is spearheading the project, also noted that homeless encampments tend to attract illegal dumping as well — so they're a blight issue for the city. Tomika Perkins, operations director of Operation Dignity, a nonprofit that is partnering with the city, agreed. "People use the existence of homeless encampments to their own advantage," she said of illegal dumpers. "Mattresses, couches, and televisions are dumped, and, yes, if that stuff is there, [homeless people] might inhabit it, but they're not the ones who put it there."

However, some longtime advocates for the homeless are skeptical about the city's new efforts, and are concerned that, without more affordable housing, homeless people are just being moved around Oakland. "We're not going to end homelessness [this way]," said Alex McElree, executive director of Operation Dignity. "Until there is more affordable housing and more resources, where do you expect poor people to live?"

According to a report compiled by EveryOneHome, a countywide effort to end homelessness, there were 4,264 homeless people living in Alameda County in of January 2013. But there's been a significant reduction in the last few years in the number of homeless families with children — so much so that shelters formerly dedicated to housing homeless families are being remodeled to serve the single-adult population. But the report also found that, although programs are helping move nearly 2,000 people into permanent housing annually there are just as many people who become homeless each year.

"Sadly in Alameda County we have about 2,000 people living outdoors at any point in time," said Elaine de Coligny, executive director of EveryOneHome. "We don't have that many permanent housing resources. In the interim, some actions may need to be taken around encampments. The result being, people are moved along, which is clearly not ideal."

Susan Shelton, a city manager in Oakland's department of human services, said that the city has been doing outreach with the homeless for the past decade and a half. Increased federal funding has led to the substantial decrease in family homelessness over the past eight years, but single-adult homelessness persists. "Mostly, what is who you'll find in encampments," Shelton said of homeless single adults.

Over the past decade, homeless encampments have become commonplace along the Martin Luther King Jr. Way corridor, extending from 23rd Street to 42nd Street. Shelton said that, over the years, the city has taken a number of different steps to combat the growth of homeless encampments, like posting signs and doing cleanups. But without enforcement, encampments often simply re-emerge in the same place on a new corner down the street, or in a different neighborhood — which, then, in turn, prompts more complaints from local residents. "We're trying to figure out, what will stop the cycle? How can we fix things on a more permanent basis?" Shelton said. "Well, the answer is, you break the cycle of homelessness with housing. But unless and until we have housing that is affordable to that population and resources to support and stabilize them. … We have to find out ways to have that intervention in tandem with outreach efforts on tackling blight. Increasing concern and upset about blight has us using other interventions."

Under Oakland's program, the city gives occupants of an encampment 72 hours notice before dismantling it. Representatives from Operation Dignity do outreach and inform people at the encampment about opportunities to move inside. Along the MLK corridor the city and its nonprofit partners employed several strategies: They made transitional beds available to those displaced, Public Works cleaned up the area and installed additional fencing and no loitering signs, and the Oakland Police Department instructed daily monitoring.

What is making the difference along the MLK corridor so far, is police enforcement, Shelton said. "We didn't find that the postings or cleanups were breaking the cycle, as we've added enforcement. Not arrests — enforcement," she said, referring to the visits made by OPD to tell people who have received to move along — a tactic that DeVries said has not resulted in any citations thus far.

"It has made a difference," Shelton added. "It is not illegal to be poor or homeless but in a city and economy like ours, we have to be creative about thinking of ways that address all citizens. This is our latest experiment; we're trying to see if it works."

According to DeVries, for several weeks after the city cleared the West Oakland encampments OPD visited the area every morning to monitor the sites and make sure they remained clear threatening to cite anyone that had returned. Before, DeVries said, OPD wasn't following up with enforcement (for a number of reasons, but largely a lack of resources). He's seen a change in the last six months: Things are starting to work better.

"The police are concerned, they don't want to harass people, and they don't want to criminalize homelessness," DeVries said.

Police Lieutenant Chris Bolton, where beat includes the former sites of the homeless encampments, said that he recently attended a meeting that included representatives from different city departments, at which graffiti, vandalism, and illegal dumping were discussed. "I would bet bottom-dollar those types of meetings haven't happening five to ten years ago at that level — hopefully that's evidence that we're becoming more effective at working as a group," Bolton said.

Beyond successfully clearing a neighborhood of blight, Perkins of Operation Dignity said that enforcement encourages homeless to consider moving inside. "It's a collaborative effort," she said. "Enforcement is a sensitive issue, but it's needed."

Of the fifteen to twenty homeless people that DeVries estimated were living in encampments at 29th, 30th, and 42nd streets, a few have taken advantage of a temporary shelter bed at Henry Robinson Multi-Service Center in downtown. Others have moved on to a different block or park. "We know we're displacing some people, and that's not solving the problem, he said. "What we're solving is the specific encampment, which is in and of itself is a good thing, because if people know they can't keep establishing encampments, they will accept services."

But McElree is less optimistic that the city's new efforts will ultimately be successful. "We make dents — four block areas … [but] the police department doesn't have manpower to maintain street enough enforcement," he said. "What it all boils down to is money and resources."

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Revolution courtesy of Eddie Colla. Designed by Gillian Jenkins

Eddie Colla often gets messages from fans and friends alerting him to advertisements on websites like Etsy and Zazzle offering blatant knockoffs of his art. Sometimes, the Oakland visual artist will reluctantly google a sentence he first wrote in 2009 that is part of one of his most popular works of street art. "If you want to achieve greatness stop asking for permission." Those words appear in a piece titled "Ambition," which also features a woman with a handkerchief over her mouth and a can of spray paint in her hand.

The results of the search are reliably depressing. Colla, who does graffiti style projects will invariably find a range of bizarre rip-offs from obscure companies and websites that may be profiting from his design — with T-shirts, posters, prints, and more. They did not ask for permission. Twice, in recent years, he has even discovered other artists presenting his work as their own at galleries.

He thought he had seen it all, but a Facebook message he received in November was truly shocking: Walmart was selling an exact replica of "Ambition" — and attributing it to Banksy, the celebrity street artist.

"I fucking hate Walmart and everything they stand for," Colla told me a few weeks after he first discovered the listing. "I guess this is the natural chain of events. It can only keep getting worse. And what's the pinnacle of bad? Walmart. Fucking really? It's like why don't you just piss in my face?"

The copyright theft also carried another absurd irony: Colla has a history of directly protesting corporate greed through his art and activist work. In the early days of Occupy Wall Street in 2011, he designed a popular "ninety-nine to one" sticker that featured the iconic Anonymous mask. The Walmart.com Marketplace ad for the "Banksy" canvas, available for $25.49 – $56.69, also used the title "Asking for Permission."

"The idea of Walmart in any way shape, or form entering into the world of art and art sales, I find completely disturbing," said Colla, a full-time artist in his early forties who lives and works in East Oakland.

News of the theft began to spread on social media a few weeks later when Colla offered a response to the Walmart ad, a revised version of "Ambition," called, "It's Only Stealing If You Get Caught." It featured the woman from his original image next to the words "Introducing The Anti Establishment Left Wing Subversive Vandalism Collection." At the bottom "Glorified Vandalism Available Now At Walmart." He sold limited editions of these screen prints in early December and put up a temporary billboard version in San Francisco. Walmart removed the item in the wake of the media firestorm and Colla is now exploring possible legal action.

While Walmart's fake Banksy was particularly ludicrous, Colla's situation is far from unique. Visual artists and designers throughout the Bay Area and across the country are, at alarming rates, facing copyright infringements from large retail and wholesale companies stealing their intellectual property for their own products and profit. As artists increasingly promote their work and crafts online — through Etsy or their own websites and Facebook pages — corporations are stealing their designs and mass producing them for sale. Over the last several months, I collected stories from two dozen artists who have faced various forms of this corporate theft. They have been horrified to discover, often through the sheer luck of a colleague or fan stumbling upon a link, that companies are advertising and selling their designs without their permission — and, of course, without compensation. Sometimes, it happens overseas in Chinese factories. In other cases, US companies are responsible. Some involve woeful ignorance of copyright law; others appear to be more sinister. In a majority of rip-offs, the business caught in the act denies responsibility by blaming third party suppliers or wholesalers — many who remain unknown.

"With the click of the mouse, you can steal content," said Ellen Seidler, a Berkeley based filmmaker and professor at Contra Costa College who has blogged about copyright infringement for years since her independent film was widely pirated. "It doesn't somehow get perceived as theft, but it is."

If artists are persistent and have resources to go to court, the best-case scenario is that the infringer will stop selling the knockoff and pay the designer a small settlement. And almost universally, all settlements involve a non-disclosure agreement that bans the artist from speaking about the case. It is thus easy for thieves to avoid scrutiny, making this kind of art theft a calculated financial decision for some businesses. For most artists, there's nothing they can do about it. And if they want retroactive compensation, they must agree to remain silent.

"The item has been removed from our site," Bao Nguyen Welmert spokesperson told me in an email, regarding Colla's print. "Since it was sold through our third party marketplace partner we're investigating the item with them. We've instructed them to review their catalog in order to ensure the products are accurate." Walmart, he added, chooses partners selectively based on their ability to comply with copyright requirements.

The "partner" in this case was Wayfair.com, an online home decor store that's headquartered in Boston and boasts the company's million dollar banner. Spokesperson Jana Carpenter told me in an email that the company pulled the item from its own site and partner site "as soon as we became aware of this situation." Wayfair, she said, works with more than 5,000 suppliers and is "looking into this matter further with the supplier who provided the print."

Even after being repeatedly pressed for comment about the entity responsible Carpenter declined to offer details. "We are

not minding the supplier."

Dan Fontes, a longtime East Bay muralist, recently considered designing and selling postcards featuring one of his signature works: massive paintings of giraffes underneath Interstate 580 in Oakland. The 15 lean-concrete animals, more than thirty feet tall and six feet wide, are striking works at public art that he first painted in 1983. When he started exploring the concept of postcards, he quickly discovered that online profiteers were one step ahead of him.

He found not only an abundance of photos of his murals on the photo-sharing site Flickr and elsewhere, he also found individuals selling reproductions of his original work in the form of greeting cards. "My jaw just hit the table," said Fontes, who is 55 and now lives in San Rafael. "Who are you to be doing this? It's frustrating. That's mine and people are selling it and making money." Fontes is not opposed to partnering with other artists or retailers to sell his work. But he had never heard from these sellers who appeared to be profiting from his art.

Fontes' ire has dealt with occasional infringements for decades, often from people who don't understand that art displayed in public places is protected by copyright law. And the risk, he said, has become much greater in recent years as images of his work have spread online without credit.

In the recent case of the giraffe greeting cards, Fontes decided not to pursue legal action. This is a common outcome in art infringement cases: both for low-level rip-offs that aren't worth the trouble as well as for larger-scale corporate thefts where a legal battle seems insurmountable or frightening. "I would need a full-time person to go out on it research this," he said. "I don't have note for this kind of nonsense."

There's no data available on how often the for-profit theft of visual art occurs, but based on accounts from artists and copyright attorneys the problem appears to be widespread. I interviewed twelve artists who shared specific stories and evidence of their copyright infringement cases. Most have taken, or are currently in the process of taking, some form of legal action through initial cease-and-desist letters or full-fledged lawsuits. A handful have won small settlements. I also connected directly and indirectly with a dozen more artists who could not speak publicly out about their infringements due to nondisclosure agreements or ongoing negotiations.

In addition to nearly every artist I spoke to has found many cases of copyright infringement in recent years — typically a regular stream of obscure knockoffs on sites like Etsy and eBay. A few additional more or two more harmful instances involving large retail companies. They reported that virtually all of their artist friends have dealt with similar challenges and noted that many of the infringers are repeat offenders. All of those factors suggest theft is rampant. If you protagate your work online — even with only limited success — your art is vulnerable.

Scott Burroughs, an attorney with a Los Angeles-based law firm said his company takes on dozens of copyright cases each year on behalf of artists. His firm has gone after many notable corporations, including Kohl Stores, Levi Culture — Urban Outfitters and Forever 21, for allegedly ripping off independent designers.

"These cases are very expensive to litigate," said Burroughs, who also runs a blog on copyright issues called You Thought We Wouldn't Notice. "That's the sort of thing that companies count on."



Sarah Lund Vida

Dan Fontes discovered that people were illegally selling reproductions of his iconic giraffes on greeting cards.

Even when he is able to successfully negotiate settlements, it can be a draining experience for his clients, he said. "Artists are very emotionally involved in their work. And it's their livelihood. Stealing from them and monetizing and commercializing their work, it can be very upsetting."

One of his clients was Feral Childe, a women's fashion company based in Oakland and New York City which sued Forever 21 for copyright infringement over a textile design in 2011. Feral Childe markets itself as a business dedicated to sustainable practices — using eco-friendly materials, manufacturing in the United States and relying on domestic printers and dye-houses in California. Forever 21, which is headquartered in Los Angeles, "misappropriated one of Feral Childe's unique, hand-drawn designs, slapped it on a wide range of product, and distributed and sold said product to the public through its brick and mortar and online retail outlets," stated the federal lawsuit that Feral Childe filed against Forever 21. The copyrighted material was a detailed, cross-hatched "leopard and crown" textile design that Feral Childe created prior to its appearance in Forever 21 stores.

The retail chain purchased the garment from Feral Childe, directly or through a third party and made the "most slight alterations" in an "attempt to evade detection for its infringement," according to the lawsuit. The images included in the legal case showed a very clear resemblance that, on the complaint stated is "too striking to be the result of anything other than unlawful copying." Burroughs filed suit after Forever 21 refused to cease sales — even after it received notice of the infringement. The complaint noted that Feral Childe was entitled to statutory damages of up to $150,000, which is the maximum established in the US Copyright Act.

The case eventually was settled but the amount Forever 21 paid Feral Childe remains confidential. The nondisclosure agreement, Burroughs explained, explicitly bans Feral Childe from speaking to the press about the case. Alice Wu, the Oakland-based designer for the company wrote in an email response to my initial inquiry that "due to its issue we are very passionate about and we are frequently contacted by artists and designers who are going through what we had to endure." But based on the advice of her attorney Wu declined to be interviewed, even on the broader topic, out of fear of violating the settlement agreement.

What's more troubling, to the complaint outlined, Forever 21 is "a notorious copyright abuser having been charged in dozens of lawsuits with the exact sort of infringement alleged in this action." In fact, I recently spoke with another independent designer who is currently engaged in negotiations with the company regarding a product that is a clear knockoff. Representatives of Forever 21 did not respond to repeated requests for comment.

While nondisclosures are standard, in cases of repeat offenders — who are scamming artists that depend on customers valuing their unique designs — this conclusion can seem like a net win for the corporations. "These people break the rules and they never get called on it," said Colla, who referenced several artist friends who won't talk to reporters about their experiences. "If you rip somebody off you just make them sign a nondisclosure agreement."

As a result, the thefts never come to light. "If I murder somebody, can we just have that stricken from the record?" Colla asked. "It circumvents justice."

While artists may initially struggle to comprehend how major retailers could engage in such blatant copying, a company like Forever 21 has obvious economic incentives to steal the work of independent artists. With the worst offenders, it's a built-in part of their business model according to experts and lawyers who closely monitor these cases and the relevant industry trends.

"The company thinks they can get away with it, and if it ever becomes a problem, they can just settle it," explained Terry Hart, director of legal policy for the Washington, DC-based Copyright Alliance. "That's cheaper than licensing."

In other words, instead of hiring artists or contracting with designers, they steal first and pay later — and that's only if the creator can actually afford an attorney.

"They feel like there is no risk in doing it, and in a way there isn't," said Jonathan Bailey, a copyright consultant who runs the website Plagiarism Today. Some companies regularly solicit artists to send samples or design mock-ups, which they then pirate without compensation. "They say 'We're not interested, or 'Your price is too high' and then they hand [the sample] to someone else and say 'Make something like this,'" he said.

Just one month before Colla's case came to light, a separate copyright controversy erupted surrounding the accusations of another Oakland artist. The illustrator, Lisa Congdon, posted on item on her blog in October titled "My Art Was Stolen For Profit" like Colla's, Congdon's story quickly spread on social media. The alleged offender was Cody Foster & Co., a Nebraska-based wholesale company that specializes in holiday ornaments. Congdon's case sparked an avalanche of allegations against the company and shed light on how this theft may well be a routine part of its operations.

Congdon alleged that Cody Foster in its 2013 holiday catalog, was selling an ornament that it had ripped off from one of Congdon's illustrations. Her original work, from 2011 was a reindeer wearing a jacket. the ornament in question was a nearly identical reindeer image in the same position with the same detailed patterns. "The copy is so blatant — down to the design elements on the animals' jackets — that it literally made my stomach turn when I saw it," she wrote on her blog.

The resemblance is undeniable. Congdon, who has since taken down her blog post, first learned of the theft from an anonymous Flickr user who has scrutinized the company's catalogs and published side-by-sides of all potential infringements. The onganaute of examples documented on Flickr was remarkable. Though that Flickr page recently went private, it originally featured about seventy different images, each displaying a different design that the company had based on the evidence provided. Hited from other artists. A handful of independent designers were represented multiple times. Accusations against Cody Foster go as far back as 2009.

Congdon declined to comment for this story due to her ongoing negotiations with Cody Foster. But two other artists allegedly ripped off by the company in its 2013 holiday catalog agreed to talk.

"It sort of sucks the life out of you when you connect with these people," said Mimi Kirchner, one of the artists who was allegedly ripped off, explaining her decision not to pursue legal action (a decision that allows her to speak to the press even if she will not get compensation). "On one hand, having them steal your stuff sucks the life out of you, and it's sort of like how long do you want to keep this agony going?"

Kirchner, a Boston-based fiber artist known for her handcrafted dolls was traveling last fall when she started to receive a flurry of emails about Cody Foster allegedly ripping off dolls that she made years earlier. She dismissed the accusations at first, but once she took a closer look, it was undeniable that Cody Foster had copied designs of her lumberjack, fish and owl, she said. "Three pieces that are just like

mine? Obviously, that is beyond e possibility of somehow being e coincidence."

The Cody Foster lumberjack ornaments had e lot of glaring similarities — eyes made in the exact same way as hers identical suspenders and belts, and more. "You feel very violated," said Kirchner, who is 59 and works full time as an artist. "It's not like any of us are making tons of money. We are all working super hard ... because it's what we love."

Cassandra Smith is e Milwaukee artist known for her hand painted deer antlers — unique sculptures made from real deer shed by deer. Cody Foster's 2013 catalog included antler ornaments that appeared to be miniature versions of products Smith sold through Terrain e nuter company of Anthropologie, in 2012. One knockoff used the exact same shades of three different colors in the same order.

"I don't know how many ornaments they've created, how many they've sold. It's mysterious," she said. "It is especially hard, because they are selling these products to the next party ... They are almost deserving these companies that are buying them as well."

Due to media coverage Cody Foster is paying e price for its alleged theft, even if some of the infringed artists who t see e shine. Companies including Anthropologie, West Elm, and Fab — in the wake of Congdon's accusations and reports in the *Los Angeles Times*, *Fast Company*, and elsewhere — all severed ties with Cody Foster. In a statement, Cody Foster said that Congdon e actio on have "caused documentable financial harm to our company."

"We don t want to take the risk again," said Abigail Jacobs, vice president of brand marketing for West Elm on why her company stopped doing business with Cody Foster. "It was really upsetting for us to see this unfold."



Michelle Dunn

Cassandra Smith is a Milwaukee artist whose designs were allegedly ripped off by Cody Foster

After agreeing to an interview last month, Cody Foster representatives changed their mind last-minute, citing the counsel of the company's attorney. Instead, e rep passed along the 300-word statement that the company released in November which acknowledged that e "small number of products in our catalog of more than 1800 items bear strong similarities to ones being sold by others." Cody Foster pulled the products and offered refunds. The statement said, adding "We deeply regret any harm we may have inadvertently caused to our customers and the artist community at large. We are instituting new processes and procedures to reduce the likelihood that this happens again."

The statement also pointed out that Congdon, too, has faced accusations of copyright infringement. "What has not been widely reported is that this same artist has now, herself, been accused by independent art critics about the origins of her designs," the statement said.

In his initial email response, Brent Swim purchasing and key accounts manager for Cody Foster sent me links to blogs discrediting Congdon. One included more than e hundred of her illustrations next to photos that she may have copied or traced. Congdon declined to comment on these accusations, and it's uncertain if in any of these cases she had permission to use the work (and whether she may have violated copyright laws with her drawings).

Regardless, two wrongs don't make a right.

Finally, the official statement said that Cody Foster has also had its designs stolen in the past and offered this somewhat bizarre explanation. "Documenting artistic inspiration for reproduced craft products — particularly for those based on folk designs — is a difficult process and presents a huge challenge for suppliers, artists and retailers alike."

It is unclear what exactly is "difficult" about documenting "artistic inspiration" — especially if, as Congdon argued in her blog post, evidence suggests that some of the knockoffs may have been quite deliberate.

A representative from Cody Foster "purportedly scours the internet ... and purchases things that they copy," she wrote. "Many artists from whom they've stolen (including my sister three years ago), have sales records from [Cody Foster]." *Fast Company* in its first report on Cody Foster corroborated the assertion that at least one infringed upon

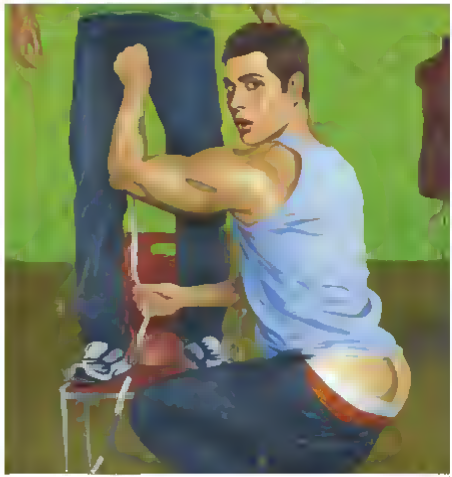


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Courtesy of Paul Richmond

Paul Richmond, a Columbus, Ohio painter, discovered that a Chinese artist was selling illegal knockoffs (shown above) of his original artwork, "Size Matters, Starring Jack Mackenroth."

artist has receipts of sales by one president Diane Foster, who allegedly shipped a product to Cody Foster headquarters.

In other words, Cody Foster representatives may very well have purchased the works of small designers and instructed their team to use them for "inspiration."

In September 2010, Paul Richmond finally got the package in the mail he had been waiting for — an oil painting titled "GAY ART NAKED MALE NUDE." The artwork came from China and it was one that he had sought for quite some time, featuring a young, handsome man on his knees, with his bare butt exposed, holding a tape measure up to another man's crotch.

Richmond, a Columbus, Ohio resident, is not a collector of gay erotica. He's a painter. And "GAY ART NAKED MALE NUDE" was not something he wanted to hang on his wall, but was, instead, an exact hand-painted copy of his original work. "Size Matters, Starring Jack Mackenroth."

If dealing with an American company like Cody Foster sounds like a headache, try taking on a manufacturer on the other side of the planet. Such was the case with Richmond, a painter who specializes in male figures and erotic art. Through a comically elaborate prank, Richmond got an intimate look at global copyright theft by posing as an American lawyer named "Lawrence Michaels." Richmond chronicled his experience on his website, posting screenshots of emails between Michaels and Cai Jiang Xun, who was running an eBay store called MJART where he sold exact replicas of Richmond's works.

"I kept toying with him until it became so absurd," Richmond recalled.

Richmond and two friends also made fake names and email addresses and pretended to be from a fictional company Pinup Fantasy that was interested in commissioning Xun's work. They tricked Xun into sending photos of himself with Richmond's knockoffs and at one point even had him sign a copyright form stating that the works were his originals.

In the first email response to Michaels, Xun said he has "been experienced in gay man oil painting more than 28 years" and that his inspiration comes from "MY observation,Reading and imagination [sic]." Enclosed were 21 jpegs — all identical reproductions of Richmond's works with his signature carefully removed.

The undercover operation offered a rare insight into the world of Chinese copyright violations, providing Richmond with shocking details on how someone overseas can steal his intellectual property, mass produce the artwork, and profit tremendously.

International theft cases are virtually impossible to pursue, and even bad press is not much of a weapon since those individuals can hide behind obscure eBay ads that offer very little information about their business.

After a string of negotiations with "Pinup," Xun offered to produce 260 pieces for $69,000 the emails showed. What's more, in one early email, Xun said he had, in only two

months sold 130 versions of the knockoff, for which he was charging $399 each. If he was telling the truth that more than $51,000 he had already made off of Richmond just for one of his paintings. And given the short timeframe Xun presented for bulk production, it is likely he had some factory-style operation, Richmond said. The painting that arrived in the mail had subtle differences in brushstrokes and color without a frame, but it was otherwise nearly indistinguishable from the original sitting in his studio.

Richmond eventually revealed his identity to Xun in a final email and never heard from him again. He did not pursue legal action at the advice of multiple attorneys and copyright experts who said that a lawsuit would be a losing battle. Xun did not respond to my request for comment at the email address from which he originally corresponded with Richmond.

These mass-produced Chinese knockoffs can have a serious negative impact on an artist like Richmond, who sells an original painting like the one in question for more than $2,000, or five times the price of the illegal replica. Richmond's case is also likely not the most common form of international copyright theft; I interviewed a diverse range of crafters — potters, jewelers, fashion designers, candle makers, and more — who all had their designs stolen and ripped overseas for mass production.

Whitney Smith, an Oakland potter with a studio in Lake Merritt, said she was shocked to discover in 2009 an exact replica of one of her unique vases on sale in a small gift shop in San Luis Obispo. She later learned that the design came from Anacan Inc., a wholesale and retail company headquartered in Elmsford, New York.

"This was a really specific piece," she said, noting that she quickly located the manufacturer and saw that the company was even photographing it in the same way as she did. "It's like someone is stealing something right from your brain."

In the gift store that day, she picked up one of the vases, a miniature version of hers, on sale for $7.95. She was, as the time selling hers for $140. At the bottom of the knockoff was a revealing and upsetting stamp: "MADE IN CHINA." After a lawyer friend sent Anacan a cease-and-desist letter, the company removed the vase from its website and product line. Anacan did not respond to requests for comment.

Jamie Spinelle, a jewelry designer and former Oakland resident who now lives in Austin, said that, since October of 2013 she has had about eight of her designs ripped off by four corporations, including Nasty Gal, Charlotte Russe, and Fashion Destination, which sells products on Amazon.com. She shared incriminating evidence of those companies selling necklaces nearly identical to her own originals. She crafts her works by hand in her garage studio and sells them online — with prices that reflect the time she puts into each individual piece.

Spinelle was appalled last fall to find through reverse image searches that those companies were selling illegal reproductions of her designs. She and her attorney said it's clear that some of the knockoffs had originated with a Chinese manufacturer as it was cheaply made, their way into those American retail and e-commerce stores. In the case of one of the designs that had apparently been sold in bulk, she said her original version only three times — one to a friend of hers.

"I'm not a well known designer," she said, noting that her necklaces have been featured on design blogs, which is likely where the infringer found them. In an email, Spinelle's attorney shared with the Nasty Gal's senior counsel Pooja Teckchandani said the company had no role in creating the design but refused to provide information on the vendor responsible. Teckchandani offered to share this information along with data on the company's sale of his necklace — only Spinelle she signed a release agreement stating she would not to pursue legal action against Nasty Gal.

Representatives from Nasty Gal, Charlotte Russe and Fashion Destination did not respond to repeated requests for comment.

Even if these companies asked Spinelle for permission and offered to license her design, she would, as a matter of principle, decline. She doesn't support this kind of mass production overseas. Her fear there is that potential customers might assume she has licensed her works to these businesses — or worse they may think she was copying their designs.

"I would not work with these companies," she said. "But that shouldn't be an excuse for them to steal from me."



Courtesy of Jamie Spinelle

Jamie Spinelle, a jewelry designer and former Oakland resident, found that Nasty Gal had been selling necklaces nearly identical to hers (top)

Spinelle is now working with Emily Danchuk, a lawyer who hopes to tackle the problem of intellectual property theft in a more aggressive way than via cease-and-desist letters. Danchuk represents artists and small businesses across the country in copyright disputes and is in the process of launching Copyright Collaborative, an association that offers members tools to combat infringement. "I'm trying to empower artists. A lot of them feel really alone in this," said Danchuk, who is based in Portland, Maine. "I am trying to be proactive here, instead of reactive in protecting their intellectual property. This is not to increase litigation, it's to decrease litigation, and decrease all the bullshit involved in going after these infringers."

The time has come, she said, for artists to make their message clear. "We are done. We are not giving away our artwork for free anymore."

The goal of Copyright Collaborative is to educate artists and creative businesses about their rights. The collaborative offers programs and tutorials to support this objective, including helping artists file US Copyright applications to register their works before a potential infringement arises. The step — often unfamiliar to artists focused on their craft and not on copyright law — is a critical legal tool.

It costs $35 to register a work online, although artists can register a group of works as a set to save money. The registration entitles a copyright owner to receive statutory damages and attorney fees in the case of infringement and must be filed prior to the infringement. Danchuk explained. Without it, the artist is only entitled to losses, which in most of those cases are difficult to quantify and prove and thus make litigation otherwise. She cited one recent case in which a company made roughly $200,000 off of her client's designs and, after mutual negotiations, offered a settlement of just under $7,000. This artist had not registered the work.

"I'm probably going to tell my client to take it," she said, noting that the infringer has an attorney on staff and can afford to fight back. "It's a really crappy situation."

Copyright Collaborative also has a policing program through which it scours catalog websites, and has direct line to counterfeit buyers and unauthorized use of members' works. Members can join for free and access some of the basic programs or pay a monthly $15 fee for an "artist membership" that makes all the different tools and programs available to them.

The larger goal of the collaborative is to help push a culture shift such that infringement is much more widely considered to be an unacceptable practice. "Identification of the problem is job number one. Artists really have a responsibility to educate themselves on the laws," she said. "Once artists start doing that, companies realize they can't take advantage of them."

The Copyright Collaborative has a Movement Against Creative Shoplifting program that aims to increase consumer education about the harmful impacts of infringement and support whistleblowers willing to expose companies. Additionally, the collaborative is launching an "Infringement-Free" Certification Program aimed at rewarding businesses that pledge not to steal copyrighted material.

Increased awareness can have a tangible effect. Rae Dunn, a potter in Berkeley who said that two large American companies had ripped off her plate designs, has noticed a shift since Congdon spoke out about Cody Foster. Notably, a large retail company recently called her up and asked if she wanted credit and a one-time fee for a design of hers it was using. This indicated to her that it was already in the process of copying her work and was worried about getting in trouble.

"I believe it's because of Lisa [Congdon] that companies are now starting to be aware that they can't get away with this," said Dunn, adding, "I think artists are not going to stand for this anymore. They are going to stand up for themselves and try to fight back, even though it's really hard to fight against these big companies. But anything is better than doing nothing. It's important to take some action."

In terms of broader solutions, some copyright attorneys hope to see larger-scale policy reforms that would give artists stronger protections. One notable barrier for artists is that copyright disputes are governed exclusively by federal law and must be brought to federal district court. At the request of the US House of Representatives Judiciary Committee, the US Copyright Office last fall released a report in September on the difficulties creators face in copyright cases and recommended Congress consider a "small claims" court alternative that would be more accessible. Congress is scheduled to continue its ongoing review of copyright law this year, with hearings that will likely explore the small claims recommendations.

Last year, federal officials also acknowledged

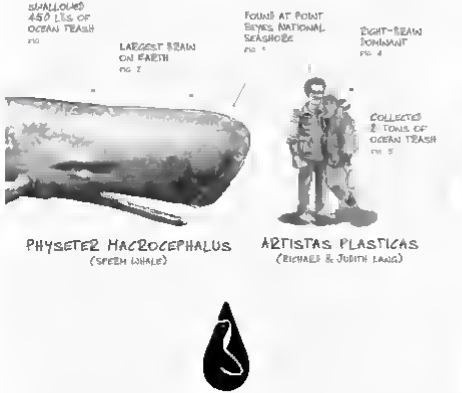
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flaws in the "notice and takedown system," that make the process very challenging for artists. In a July 2013 paper on copyright policy the US Department of Commerce's Internet Policy Task Force noted that individual creators or small enterprises do not have the resources to engage in ongoing monitoring and notification process required by the Digital Millennium Copyright Act (DCMA). The report cited concerns from copyright holders regarding the "brief effective lifespan of takedowns" and the "lack of any affirmative duty to monitor by ISPs (Internet Service Providers)."

"Right holders report that they find themselves in a game of 'whack-a-mole' — a never-ending cycle of sending notices about infringing content that may be taken down, only to reappear a short time later in a new location on the same website," the report said, noting that the system might work better if "takedown" meant "stay-down." Legislation could impose a system in which copyrighted content was flagged and blocked, though such a system would likely come with a range of technical and legal challenges the report continued. It noted that voluntary cooperation between ISPs and right holders would offer a more flexible way of addressing the problem. Currently through the DCMA, certain online companies are shielded from liability through "safe harbors" that protect them when they are serving as a "conduit for transmitting content."

In other words, if companies like Amazon, Etsy and eBay adopted stricter, more proactive anti-infringement policies — or were required to do so through legislation — it could go a long way in tackling the problem. In Spinelli's case, for example, after she notified Amazon of the infringement by Fashion Destruction, the site removed the necklace from its catalog. Weeks later, however, the Fashion Destruction listings were back up again on Amazon with virtually identical listings — same product numbers, titles, and images.

"I'm sick of playing games with these people," Spinelli said during a phone interview after rediscovering, only because of our conversation, that the items were back up again even after she thought they had been permanently removed weeks earlier. "My heart is beating really fast right now. That's just so balley of them." Similarly, Nasty Gal, another one of her recent infringers, told Spinelli it removed its necklace rip-off, but months later the item is still viewable on the site, simply with a "sold out" notice added.

Richmond, the Ohio painter has had the same problem with eBay for years. Xim's original eBay store disappeared after his elaborate prank, but similar versions have continued to pop up on the site since 2010. After talking with me last month, Richmond did a from scratch search and found more than ten different current links on eBay of pirated paintings of his, all from China and with many similarities to the original listings from Xim. The ads have a similar format and language and some variation of the title, "Oil painting gay art male nude." It could very well be Xim using a different name.

All Richmond can do is send takedown notices to eBay, which typically complies, but does nothing to prevent the user from returning days later selling the exact same rip-off. "I've reported people so many times and they I see them store right back up there again. There must be a way that eBay can be stricter," he said, arguing that when these fraudulent companies have successful stores, eBay which profits from their success, has little incentive to permanently shut them down.

Representatives of eBay did not respond to repeated requests for comment. And reps from other websites did not indicate any interest in changing their current practices.

Erik Fairleigh, Amazon spokesperson, said, in an email "Amazon respects the intellectual property of others and takes this matter very seriously" and declined to comment further on the topic of blocking repeat infringers.

Sarah Feingold, counsel for Etsy said that the company removes items when it receives proper notices of infringement. In some cases, it may discontinue service to repeat offenders, the company policy further states. She wrote in an email, "We are open to all creative makers, curators and artisans and we don't pre-screen items or shops. When a seller opens a shop and lists an item, they are agreeing to our terms of use, including trademark guidelines, and copyright and IP policy."

She added. "With regard to intellectual property and copyright, Etsy is a venue, not a judge or jury."

It was cold inside Eddie Colla's studio on a Wednesday morning in December. The long-time East Bay artist lives next door to the roughly 4,000-square-foot warehouse studio that he shares with several other artists on a desolate street in East Oakland.

Taking a break from his work, Colla recalled a day in 2009 when he scribbled his new-fangled idea on a piece of paper. "If you want to achieve greatness, stop asking for permission." The sentence seemed "wordy and cumbersome" and he didn't think twice about it, he said. But a friend later noticed the quote lying on his desk and suggested he do something with it.

The original message was that street artists should not worry about the approval of others. "If you make your success contingent on someone else's validation, you're setting yourself up for failure," he said. Now it's largely associated with Walmart's theft.

Similarly Colla doesn't want to waste any more energy thinking about Walmart or worrying about the seemingly endless theft of his art. The usual back-and-forth with his attorney has already become an annoying distraction, he said. Colla added that any settlement he may be able to negotiate would be meaningless to a company like Walmart. "The first action I took is to talk about it," he said. "Real publicity has a sort of shelf life. The money doesn't hold people accountable."

And in a few cases, positive publicity for infringed-upon artists is a tiny silver lining to a horrible nightmare. Several artists interviewed for this story reported that the exposure led to a small boost in sales. The revenue was nothing compared to losses from the infringement — but it was still a nice reminder that their work is valued.

Kirchner, one of Cody Foster's alleged victims, will not get any compensation from the ornament rip-off because she did not pursue legal action. But it wasn't a total loss: Representatives from West Elm, one of the companies that broke ties with Cody Foster, decided that they liked her skills and want to work with her going forward.

Next holiday season, West Elm is going to do it the right way. It's hiring Kirchner as a collaborative designer. ●

Disclosure: Colla is a co-owner of Loakal, an art gallery and boutique that was co-founded by the Express.

Sam.Lavin@EastBayExpress.com

EAST BAY STUDENTS PLAY A DIFFERENT PART

Oakland youth theater company Gritty City Repertory provides rigorous dramatic training to underserved high school students and recent graduates

By Zaineb Mohammed

When Megan Torre arrived at the First Unitarian Church of Oakland to audition for Gritty City Repertory, the city's first stand alone youth theater company, she was anticipating *American Idol* style tryouts. "I was really nervous," said Torre, who is a junior at MetWest High School in Oakland. But soon she realized she wouldn't have to recite a prepared monologue but would instead be asked to dive into physical theater activities such as climbing on people's backs and forming sculptures with her body. Torre began to feel more comfortable around the group of strangers.

Creating a strong sense of community was one of founder and executive artistic director Lindsay Krumbein's main goals in forming Gritty City Repertory back in January 2012. The theater ensemble currently has fifteen members between the ages of thirteen and twenty-one called from six high schools and two colleges in Oakland, Alameda, and Hayward. Free for participants, the group provides rigorous pre-professional theater training to urban youth, many of whose schools do not offer opportunities in the arts.

While a few of Oakland's public schools, like Oakland Technical High School, do have thriving theater programs, many others like MetWest lack them entirely. Recent funding allowed for teachers in Oakland Unified School District to be trained in incorporating theater elements into their curricula, but according to Phil Rydeen, who manages the visual arts and performance programs at OUSD, there are currently only two full-time theater positions at the six mayor high school campuses.

Krumbein has firsthand knowledge of the precarious state of public school theater programs. She began teaching Shakespeare as part of her English curriculum while working at Mission High in San Francisco and continued to incorporate drama into the classroom when she moved to the East Bay, starting theater programs at a couple different schools. But inevitably budgets would be cut and her position would be moved. "I was putting in all this blood sweat, and tears to producing these programs and then I'd have to start over because of some funding thing," she said. She began to reevaluate her path after taking a year off in 2009 to have her son. "I was tired of having other people in control of my fate," she said. "I was just going to open a company as a nonprofit. It would sink or swim based on my own work."

Her initial challenge was fundraising. In the first year she cobbled together funds from sources including donors, ticket sales, and an IndieGoGo campaign which raised $10,310. In 2013, the Bell Youth-in-the-Arts Grant, as well as grants from other foundations, have given the group more financial stability. Another accomplishment Krumbein is especially excited about is the company's upcoming residency at a new performance venue in Oakland, the Flight Deck, which is scheduled to open this spring.

Krumbein worked with local teachers to recruit students of all experience levels, believing Oakland youth in particular would benefit from her use of a supportive ensemble model largely because of its emphasis on positive peer pressure. "Youth in Oakland have just been thrown away," she said. "Kids are getting harassed by police, they're getting locked up for stuff, there's nowhere for them to go." Her hope was that participating in the group would afford students the confidence and courage to tackle future challenges. "I want them to be able to look at something hard and scary and move toward it instead of running away from it," she said.

For Torre, who had always been shy growing up, performing with the company was initially intimidating. "It takes a lot to put yourself out there," she said. But by playing various characters in the company's shows, she realized she had the potential to be more extroverted. During the group's first play *Anonymous*, her role was to guide the main character "I disappear," a leadership role in myself by playing that first character," she said. "It was something I never thought I could do, but it sparked something." Torre then sought out a leadership position at Gritty City Repertory as an intern, doing outreach and publicity work.

While the ensemble members are generally very enthusiastic about participating in the company, there have been some obstacles. "It's a huge time commitment, and kids are still learning how to juggle multiple commitments and family obligations," said Krumbein. In 2012, a student didn't show up for rehearsal three days before the show was supposed to start and a six-and-half-month pregnant Krumbein had to play her part.

The group rehearses for six hours a week and performs two plays a year — usually one Shakespeare work and another contemporary script — and Krumbein has high expectations. But she said she believes the students are actually "hungry for somebody to be demanding of them" and that her exacting standards are necessary in order to dispel the negative stereotypes about youth in Oakland. "I feel like these kids are starting at a deficit," she said. "It's not enough just to be good, you have to be so good that you're actively disproving the bullshit that people think about you."



Students rehearse for *Caught Up* — Lindsay Krumbein

Show Details

Gritty City Repertory performs *Caught Up* January 9-18 at Un-Scripted Theater Company (533 Sutter St., San Francisco). 7 p.m., $25, $18 for those under age thirty. $5 for high school students. GrittyCityRep.org

The dedication the ensemble requires of the students is also one that helps them in other aspects of their lives. "I've been lazy in school sometimes, but with GCR I'm starting to understand how to handle my business," said Maurice Jones, who is a junior at Oakland Tech. "You can't slack off and expect to get somewhere." For Jones, part of Gritty City Repertory's appeal was how the program could alter how people perceived him. "People see me, they think I'm an African American kid in Oakland, that I'm just a silly person and that I'm no one to be taken seriously," he said. "I wanted to change that."

Jones has so important role in *Caught Up*, the upcoming play that the ensemble will be performing from January 9-18 at Un-Scripted Theater Company in San Francisco. Co-written by Krumbein and playwright Tom Brett, the play was inspired by the book *The New Jim Crow* and narrates stories about the prison industrial complex, mass incarceration, and why so many young black men are caught up in the system. In a scene near the end of the play Jones plays a convict left in his cell while the other characters watch. "It's one of the first times I've had to take on the emotion of sadness" said Jones. "I didn't know if I was ready to get into this character and make people feel these emotions." Ultimately he was able to empathize with the inmate he is playing. "Now I understand what it must feel like to be in a closed space, a cold, uncomfortable situation," he said.

Krumbein believes it is the relevance of GCR's plays to so urban populations and the diversity of the company — which includes African American, Latino, Asian American, and biracial students — that entices non-traditional theatergoers to come to their shows. "A third of our audience are first time theatergoers," said Krumbein. "The theater world tends to be very white, so having a diversity of ethnicity reflected on stage reinforces really positive things."

Torre's hope is that the company's shows will change the impression that most people have of Oakland. "Oakland is looked at as being a really bad place, but we have so much going on here that people don't hear about," she said. "I hope that it [GCR] makes people proud of Oakland." ●

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EVENTS & ATTRACTIONS

Musicians Document Cross-Cultural History

Mexican-American roots band Los Cenzontles and Creole musician Andre Thierry explore the connections between their traditions through a new oral history project and musical collaboration



Los Cenzontles. Craig Sherod

Los Cenzontles bandleader, Eugene Rodriguez, has always been interested in the connections between different musical traditions. So when Los Lobos lead singer David Hidalgo spoke with him about the zydeco musical community in Richmond during a recording session with the band back in 2007, Rodriguez's interest was piqued. Then last year, Rodriguez heard about local zydeco musician Andre Thierry from one of his sound guys, and grew excited to meet a member of the scene he had heard so much about.

When he and Thierry began talking, the two noticed many shared characteristics between zydeco, the Creole blend of blues and R&B, which originated in Louisiana, and Mexican musical traditions. "I think what's similar is a deep respect for tradition, but also the passion to critique the traditions moving forward," said Rodriguez. "Balancing tradition with innovation is important to us and it's also important to Andre."

Upon discovering that Thierry went to the same middle school as one of Los Cenzontles' band members, Rodriguez was further intrigued. "Two young people from the same generation, both writing songs from within their culture," he said. "I thought there must be so many other commonalities."

Rodriguez and Thierry began recognizing more and more points of connection. "Richmond was known as a real center for zydeco Creole culture for many years," said Rodriguez. "The focal point was St. Mark's Church, which is the same church a lot of our community goes to. I thought there must be so many stories about how we came here, and how culture made us strong."

So they decided to embark on a musical collaboration and oral history project, which officially launches with a concert this Thursday, January 9 at the Los Cenzontles Mexican Art Center (13108 San Pablo Ave., Richmond). Featuring performances by David Hidalgo, Los Cenzontles, and Thierry, Rodriguez hopes the event will drum up enthusiasm for the cross-cultural endeavor. In addition to the music, concertgoers can enjoy food from both traditions — homemade tamales and red beans and rice.

Rodriguez's vision for the project is to use musical collaboration as well as video interviews with Richmond community members to explore how culture has made the Mexican and Creole communities resilient. Interviews with Queen Ida, one of the best known zydeco musicians from Richmond, as well as with Thierry's grandmother, who planned zydeco dances at St. Mark's Catholic Church, are currently in the works.

Rodriguez intends to put the interviews online, create an album, and tour with his band and Thierry, performing traditional as well as fusion songs. His hope is that the project will inspire and empower other ethnic groups to realize how their histories are intertwined. "I think we have a prevalent myth in our country that we all kind of revolve around white culture," he said. "The more we deconstruct that myth, it makes all of us owners of our histories, and our destinies."

7:30-9:30 p.m., $30 in advance, $35 at the door. LosCenzontles.com

— Zaineb Mohammed

ATTRACTIONS

"Dinner & Dance @ the Universe [illegible] Skyline [illegible] Chabot's [illegible] 10000 Skyline Blvd., Oakland. 510-336-7373, ChabotSpace.org.

Friday Nights @ OMCA Night market with live music, dance lessons, and food [illegible]. Fridays, 5-9 p.m., $7-$15. Oakland Museum of California, 1000 Oak St., Oakland. 510-318-8400, MuseumCA.org.

Fun on the Farm [illegible] Farms, [illegible] San Ramon Valley Blvd., San Ramon. [illegible]

[illegible] The Crucible, 1260 7th St., Oakland. 510-444-0919, TheCrucible.org.

Laserium: Pink Floyd Classic laser light show set to the music of Pink Floyd's *The Dark Side of the Moon*. [illegible] Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373, ChabotSpace.org.

Laserium: The Beatles Classic laser light show set to songs from The Beatles. [illegible] Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373, ChabotSpace.org.

FAIRS, FESTIVALS, & FIESTAS

Actual Cafe [illegible] **Anniversary** [illegible] Actual Cafe, 6334 San Pablo Ave., Oakland. [illegible] ActualCafe.com.

The Vintage [illegible] **Pop-up** [illegible] vintage clothing, jewelry, and accessories [illegible] 331 19th St., Oakland.

HEALTH, WELLNESS, & SEXUALITY

Body-Mind Connection and the Five Principles in Taoism [illegible] The Taoism Center, [illegible] Claremont Ave., Oakland. [illegible]

Brainfood [illegible] North Berkeley Senior Center, 1901 Hearst Ave., Berkeley. [illegible]

International Taoism Week [illegible] The Taoism Center, [illegible] Claremont Ave., Oakland. [illegible]

Healthy Lower Back [illegible] South Berkeley Senior Center, 2939 Ellis St., Berkeley. [illegible]

Meditation Group [illegible] 2222 Bancroft Ave., Berkeley.

Parkinson's Disease and the Art of Moving Practice balance, coordination, stretching, loosening joints, breathing, walking, turning, and recovering from a fall. [illegible] Jewish Community Center of the East Bay, Berkeley Branch, 1414 Walnut St., Berkeley. 510-848-0237, JCCEastBay.org.

[illegible] Berkeley Free Clinic, 2339 Durant Ave., Berkeley. [illegible]

[illegible]

[illegible] **Yoga and Resources for Parkinson's** [illegible] Jewish Community Center of the East Bay, Berkeley Branch, 1414 Walnut St., Berkeley. 510-848-0237, JCCEastBay.org.

Zumba [illegible] Oakland Public Library [illegible] OaklandLibrary.org.

KIDS

Art Workshop with [illegible] Oakland Public Library [illegible] OaklandLibrary.org.

[illegible] OaklandLibrary.org.

[illegible] **Storytime** [illegible] Barnes & Noble, [illegible] Bay St., Emeryville. [illegible]

[illegible] **Storytime** [illegible] Barnes & Noble, [illegible] El Cerrito. [illegible]

Lunar New Year [illegible] Oakland Public Library [illegible] OaklandLibrary.org.

[illegible] Lawrence Hall of Science, 1 Centennial Dr., Berkeley. [illegible] LawrenceHallofScience.org.

[illegible] Playland-Not-at-the-Beach [illegible] Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito. [illegible]

Saturday Storytime For kids ages four to six. Saturdays, 2 p.m., free. Barnes & Noble, 5604 Bay St., Emeryville. 510-547-0905, BarnesAndNoble.com.

Toddler Time [illegible] Barnes & Noble, 5604 Bay St., Emeryville. [illegible]

[illegible] Chabot Space & Science Center, 10000 Skyline Blvd., Oakland. 510-336-7373, ChabotSpace.org.

Video Game Programming for [illegible] The Museum of Art and Digital Entertainment, 610 16th St., Oakland. TheMADE.org.

ZooKids [illegible] Oakland Zoo, 9777 Golf Links Rd., Oakland. [illegible] OaklandZoo.org.

More Listings Online Find hundreds of up-to-date events listings at EastBayExpress.com or m.EastBayExpress.com

LGBT

[illegible] Alameda [illegible]

[illegible] Pacific Center, 2712 Telegraph Ave., Berkeley. [illegible] PacificCenter.org.

Trip the Light Fantastic [illegible] Lake Merritt Dance Center, 200 Grand Ave., Oakland. [illegible]

PETS

Feral Cat Foundation Adoptions [illegible] Pet Food Express, [illegible] Oakland. [illegible] PetFoodExpress.com.

[illegible]

Pet Loss Support Group A drop-in group for those preparing for or already grieving the loss of a pet. Third Wednesday of every month, [illegible] p.m., free. [illegible]

Rabbit Adoptions [illegible] Pet Food Express, 2001 [illegible] Ave., Alameda. [illegible]

Rabbit/Small Pet Adoptions [illegible] El Cerrito. [illegible]

RELIGION & SPIRITUALITY

[illegible] with techniques for [illegible] body

[illegible] Highland Pl., Berkeley. 510-845-8812, [illegible]

A Tibetan Singing Bowl Concert and Poetry Reading Tibetan singing bowl concert with Ruby DeVol, accompanied by poets [illegible] 2244 Santa Clara Ave., Alameda. [illegible]

SALES, SWAPS, PROMOTIONS, & FUNDRAISERS

Alameda [illegible] collectibles, [illegible] jewelry, [illegible] and vintage and antique items. [illegible] College of Alameda, 555 Atlantic Ave., Alameda. [illegible]

[illegible] Oakland.

SOCIAL EVENTS

[illegible] **Launch Party** [illegible] Telegraph Ave., Oakland. [illegible]

[illegible] **Trivia Night** [illegible] Piedmont Ave., Oakland. [illegible]

East Bay Economic Development Alliance Legislative [illegible] Oakland. [illegible]

George [illegible] **Celebrate 2014** [illegible] 1812 Telegraph Ave., Oakland. [illegible]

PICKS

A Very Blasphemous Mass!

The First Church of the Sacred Sheeswomal wants to save your mortal soul this Saturday night. Let the eleven-piece David Bowie cover band lead you in worship at the altar of its musical idol during A Very Blasphemous Mass at the Oakland Metro Operahouse (9th and Bth). After the band tells the story of Bowie through dance, music, and drag, the debauchery will continue with Tomorrow Without Regrets' special show, Religion Without Regrets, featuring a send-up of false idols and shameless shamans." The surreal evening will close with the Hubba Hubba Revue's celebration of sin, including stripteases and a tribute to "the original Hip-Gyrator," Elvis Presley. Skip the service at your peril — it might be your last chance at spiritual redemption. — *Zinnah Mohammed*



Jim Veres Photography

Saturday, Jan. 11, 9 p.m.–1 a.m. $15. OaklandMetro.org

Hot Couture — The Fusion of Fashion and Fire

Celebrate The Crucible's (1260 7th St., Oakland) fifteenth anniversary this weekend at their Hot Couture fashion show featuring creations that are a blend of wearable art, haute couture, and industrial arts. Dance to music from Space Cowboys' DJ Mamuh while you watch models wearing warrior couture, ensembles inspired by the Tarot Deck, and outfits embedded with 3D printed and LED imagery strut their stuff down the newly constructed runway. Audience members can also enjoy custom fire effects put on by Crucible staff and a Brazilian Carnival drum performance. If you're feeling brave, you the models for an interactive samba show, but be warned, it involves pyrotechnics. — *ZM*

Friday and Saturday, Jan. 10–11, 7–11 p.m., $40, $250 VIP. TheCrucible.org

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Ashtanga Shanga A weekly yoga session accompanied by live music by local musicians and sponsored "one love only" with recommendations. Mondays, 6:30–8 p.m. $5–$10. Shanga Yoga Studios Social Club, 2232 Martin Luther King Jr. Way, Oakland.

Playland After Dark: Grown-Up Game Night Play free pinball arcade, carnival and board games. No kids or babies. Retired Tuesday of every month, 6–10 p.m. Last Thursday of every month, 6:30 p.m.–1 a.m. $15. Playland-Not-at-the-Beach, 1979 San Pablo Ave. (free site: PlaylandNotAtTheBeach.eventbrite.com).

Second Fridays @ Basement A Monday performing and social. Engage and share in artistic, creative and poetry games! In these ages 18 and up. *At the intermission center. Second Friday of every month, 7:30 p.m.–free. Basement Park, 3612 Mount Eden, Oakland, 510-597-5636. OaklandNet/com/Poetry/Parks/Default.aspx.*

Tuesday Night Trivia Tuesdays, 7:30 p.m. free. The Fireside Lounge, 1468 Webster St., second (510-8642244, TheFiresideLounge.com.

SPORTS & OUTDOORS–PARTICIPATORY

Albany Bay Paddlers Team Tri rookies (one event, one leg). Meet at 1 Santa Fe Circle Dr. & Curtis. On the last run of the month, Quarter Dome Cold will provide the cake to runners. Sundays, 8–9:30 a.m. free.

Capoeira Mandinga and Brazil canceled **Center Open House Party** Family Street and Oakland w/ Batuque. Sun., Jan. 12, 10 a.m.–4 p.m. free. Capoeira Mandinga Academy, 4137 Piedmont Ave., Oakland, (510) 655-8267, Mandinga.org.

Dragon Boat Racing join the canceled Dragon Flyers for and introductory dragon boating session. Equipment provided. Meet at 2300 Central Square for canceled. Saturday's 8:45–10:30 a.m. free. 510-521-7988. Alameda.DragonFlyers.com.

East Bay Bike Party The monthly party for riders of all ages, levels, and bikes rides Monday in various BART stations. Check website for month. Second Friday of every month, 7:30–11:30 p.m. and East 12th/Fruitvale BART Plaza. Free.

Endless Cycles Lake Chabot Night Ride Weekly off-road mountain bike rides for all levels by pizza and beverages. Bicycle lights required. For intermediate to advanced riders. Contact Owner@EndlessCyclesOnline.com or 510-618-3551 for more information. Tuesdays, 6:15 p.m., free. Lake Chabot Regional Park, 17000 Lake Chabot Rd. Castro Valley 510-247-2520, EBParks.org/Parks/Lake_Chabot.

Flight Night Play ball school fighting those games! the Soul Sidebar and Street Fighter. Alternation seasoned fitness gaming (Xbox) and tournament-style competition. Mondays (9pm), at rooftop TheMADE.org for specific tactics. Tuesdays 4 p.m. $2. The Museum of Art and Digital Entertainment, 551 10th St., Oakland, TheMADE.org.

Hike at Joaquin Miller Park Moderate 3.5 mile loop hike hosted by East Bay Forest for Jan 18 10 a.m. Joaquin Miller Park, 3394 Oakland Dr. Oakland, 510- 987-0500 OaklandNet.com/Joaquin MillerPark.

Hooping Reopening for people of all ages Sundays 11 a.m.–1 p.m., free, LocalHooping.com, Jack London Square Farmer's Market, Webster and Embarcadero, Oakland.

Moonlight Hike Explore the redwoods from twilight to moonlight on an easy 3 mile hike. After the hike, stay and view the night sky through the center's telescopes (weather permitting) at one of the Tuesday Nature Workshop. Fri Jan 10, 5–7 p.m. $10. Chabot Space & Science Center (meet) Sky the Bird., Oakland, 510-336-7373, ChabotSpace.org.

canceled Wild Bird Tour and the city's landmarks, shorelines, and high-rises. Monday descriptions dates, and starting ground are available at Oakland-Net.com/walkingtours. Wednesdays, Saturdays 10–11:30 a.m. free.

Yin Pearls + Community Yoga drop-in welcome. All levels encouraged or attend. Wednesdays 7 p.m. $10. La Peña Cultural Center, 3105 Shattuck Ave. Berkeley (510) 849-2568, LaPena.org.

Philobolt A fast-paced game combining sports and fitness, ping pong, and volleyball. For all ages and experience levels. Flights at the fitness courts. Tuesdays 4 p.m. $3–$5. No pedals needed. 510-569-2729 or AlamoCo.org. Beach View Field 900 Thornton St. Albany.

Snowshoeing Events Base on the basics of snowshoeing focusing on appropriate personal of gear as well as the basics to what you need and where to go to get started. Thu. Jan 9, 7–8.30 p.m., free. REI Berkeley, 1338 San Pablo Ave. Berkeley, 510-707-1400, REI.com.

Urban Cycling 101 Learn basic rules of the road, how to share the road with cars on busy streets from an expert road bicycle, pick your bike fit you, helmet, and avoid falls. Sat. Jan 11, 10 a.m.–noon free. Dellmoore Park, 1691 Medina St., 510-234-7275, TelkamNetwork/Parks/Parks.

Volare para Niños Kids A weekly group ride for Cadence B-B's free. Wednesdays 4:30 p.m. free. Warehouse 416 416 23rd St Oakland 510-922-1653 BrooksWarehouse.com.

Virtual Cruise no fee Special holiday fee skating hours. Through Jan. 12 Holiday fee Rink in Civic Park, 1375 Civic Dr. Walnut Creek. 925-935-7665 IceSkateWalnutCreek.com.

SPORTS SPECTATOR

Cal Men v Basketball vs. Washington Cal Men's Basketball hosts Washington in conference action Wed. Jan. 15 7 p.m. Haas Pavilion, UC Berkeley Berkeley, 510-642-0548, Calbears.com/facilities/Haas-Pavilion.html

Cal Men v Gymnastics vs. Stanford Cal Men's Gymnastics hosts Stanford in Haas Pavilion. Sat. Jan. 11 1 p.m. Haas Pavilion UC Berkeley Berkeley, 510-642-0548, CalBears.com/Facilities/Haas-Pavilion.html

Golden Gate Fields Thrills Under Days With shelter heaters and other outlays outfits. Albany, 1 t. Golden Gate Fields, 1100 Eastshore Hwy Berkeley 510-559-7300, GoldenGateFields.com

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 6th and St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

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MUSEUMS & GALLERIES

ART GALLERIES

1947 Center Site of Utility Gallery *The Ko-ans and Lens of Eyes* exhibit of photographs by Gary Tsuzuki of the objects visiting the Berkeley Lagoon in Jennifer Reid visiting the environmental split in 2010-2011. Through Jan. 31. 1947 Center St., Berkeley, 510-981-7090.

Aggregate Space, Fall Gender fluidness of video works by Nate Blake, double-timed Tamar Cal, Yuki Heller, Julia Lohmann-Cleper Ivan Meyers, and Colin McHenry through Feb. 8. West Oakland Ave., Oakland, AggregateSpace.com.

Aqua Gallery Steve Wells' exhibit of works by Ann Mastrocola. Through Feb. 15. 2981 Grant St., Berkeley 510-848-4849, AquaGallery.com.

Art Concerted Cafe, The Secret Lives of Egrets: Prisoned Sacred Egrets exhibit of photographs by Gerry Tsuzuki of the egrets visiting the Berkeley Lagoon in Aquatic Park during an environmental split in 2010-2011. Through Jan 31 Dec. 2000 University Ave., Berkeley, 510-845-5483, ArtConcerted.com.

Bedford Gallery *New Neon* exhibit by thirty local, national, and international artists who offer various interpretations of neon. Through Feb 23. 2601 Civic Dr. Seventh Floor, 925-283-4402 BedfordGallery.org.

Berkeley Art Center *Artsy Anvils* to annual exhibition through Jan. 11 Nov. 1275 Walnut St. in Live Oak Park, Berkeley, 510-644-6893 BerkeleyArtCenter.org.

Berkeley Public Library Central Branch, Tibetan Pearls and Landscapes of the Himalayas exhibitions of traces of Tibetan's unity, photographs of the Himalayas and the Tibetan people. Through Feb. 2. 2980 Shattuck St. Berkeley 510-981-6100, BerkeleyPublicLibrary.org.

Berkeli Sea Gallery and Shop *A Vision and a Vow* five years by Oakland-based artist Joshua Mays. Through Jan 26. 1427 Oakland, Oakland 510-473-4911 BerkeliSea.com.

The Isaac Frank Jardine Print Art Opening Exhibit of original hand-colored engravings from The Naturalist's Library a series of forty volumes, published between 1833 and 1843, edited by Sir John Jardine, Sir William Jardine Through Feb. 5 from 1542 Solano Ave. Berkeley, 510-435-8282 IsaacFrankPrintArt.com.

Gamble Inc. Berkeley Jerry Weiman Gamble exhibition of the artist's work. Through Jan. 31. 1760 Fourth St., Berkeley 815-825-7777 GambleLuxury Berkeley.

Hamilton Electric Contemporary *Never Never* Exhibit curated by Jenny Pattison featuring the work of three women from three generations, Carol Barnard, Kathleen Bloomberg, and Andrea Brewster. Through Jan. 30. 440 23rd St., Oakland 510-200-7404 HamiltonElectric.com.

Hilly Lands, Highland SECAHouse a collection of new works by Joseph Sassoline. Through Jan. 11. 3300 Jefferson St., Oakland 917 287-8587 HillyHighland.com.

Growth Gen West, Through *By Night* exhibit featuring site-specific installations by Isaac Gamboni de Simpson. Through Feb. 22. 411 26th St. Simpson, 415-626-1339 GrowthCenWest.com.

Investor: Growth Art Center *Paint Reshaped Future* holiday exhibit featuring original artwork from more than one hundred artists. Through Jan 18 3306 74th St., between 1-580/65-2540, GrowthInvestArt.org.

Jewel Gamble Center *Postmodernist American Project Bored* An exhibition highlighting the collaboration between photographer Richard Misrach and landscape architect Kate Orff/SCAPE, investigating the economic and ecological forces that have shaped the industrial landscapes of the Mississippi River's "Chemical Alley." Through Jan. 29. 2150 Gamble Way Berkeley 510-926-9600 JewelCenter.org.

Scenes from Downtown *Moon And Sun Are Going To See This* Exhibition of Paul Morgan's photographs through Feb. 7 2615 Telegraph Ave. Oakland, 510-812-9286 www.fenwickandfriends.com.

Expressions Gallery *The Sea Is Yet to Unite.* Group show featuring paintings, sculptures, exhibit, and photographs by... Through Jan. 17 2030 Addy Ave., Berkeley, 510-644-6536 ExpressionsGallery.org.

Faculty Club *Pictured Rocks!* Exhibit of Sally Mark's new photos of Piedmont from the Scenic Sea to the Sierra Clubs. Through Feb. 1. UC Berkeley, Berkeley, 510-540-5678, BerkeleyFacultyClub.com.

Fleishman Nardi Nardi's *Backyard and Wilderness: Gay Area Stories* and photos 1960s- 80s Group exhibition featuring paintings, drawings collages, posters, and ephemera from the 1960s and 80s. featuring reception on Friday Jan. 10 from 5:30-8:30 p.m. with jazz saxophone performance by Zach Stewart, Jan. 10-Feb. 28. 1700 Shattuck Ave. Berkeley FleishmanNardiGallaries, blogspot.com.

FLUKE: Flukelion Center and Art Gallery *Tattoo me, don't chase me!* Exhibition of photography by Jan Watson and Storyman, by Benjamin T. Smith. Opening Storyman, on Saturday, Jan. 11 from 6 to 9 p.m. Through Jan. 11. 1091 Calcot Pl. Thursday, 510-525-1792 TheFlukeCenter.com.

Frank Kotto Gallery *Baja Vu* Gallery of gently used art and collectible items. featuring reception on Friday, Jan. 10 from 7-9 p.m. Jan. 10-25. 1001 Park St. Alameda 510-523-6957 FrankKottoGallery.org.

Investor: of East Asian Studies *Framing the Eleventh Cambodian Buddhist Painting* An illiterate of illustrative paintings -- which embody both the patients artists and traditions of Cambodian Buddhism and the traditions of Cambodian culture. -from the traditions of her friend gua. Through and 20 2223 Fulton St., Berkeley, 510-643-6534, EAS.berkeley.edu

Traditions of Mosaic Art *Winter Wonderland* Third annual juried exhibition of all white mosaics. Through Jan. 2, 2013. Chapman St. Oakland, 510-437-0899, northshoremosaic.com.

Traditions Gallery-A Place to Rent The gallery will be transformed into a comfortable sitting room where visitors are invited to spend time reading, knitting, journaling, or taking a nap. Through Feb. 2 4.3E 40th St. Oakland traditionsArtGallery.com

Johnson Hughes Benjamin Wolf exhibit. featuring work by Braden Schandel and



Improv Auditions
January 29th & Feb 5th
Pan Theater
www.pantheater.com

PICKS

Connections
Richard Dewan' work is difficult to categorize within a time period. His roughly textured prints and paintings are reminiscent of drawings that an archeologist might have discovered on a cave wall, yet they're imbued with a touch of modernism. Working primarily with a limited palette of black and red, often on creamy handmade Japanese paper, his aesthetics a combination of organic, bleeding colors and shapes formed from intricately repeated black lines. With this understated, earthy style, Grass Valley based Downs visualizes human relationships on the solo show *Connections*, which is currently on view at Transmission Gallery (3701 West Grand Ave., Oakland). The show consists of a long series of numbered "Couple" portraits in which two figures appear intimately, intertwined. The series offers intriguing variation through the inclusion of large, hanging, wire sculptures that bring the dark lines of Downs' prints off the paper in three dimensions. The medium adds a depth to the depictions, as the wires leave tangled shadows like scribbles on the wall. Viewed



from different angles, the faces embedded within one another emerge in varying compositions of overlapping wires — a striking visual metaphor for the complexities and nuances of interpersonal relationships. – *Sarah Burke*

Through January 18, 510-893-2600 or TheTransmissionGallery.com

Maynard Hammonds. Through Jan. 26. 2300 Telegraph Ave., Oakland. 510-444-3140, artsandmindsnow.com.

Joseph F Carl Showcase Oakland, Bear Gas Levine and Mark Farrington's satirical Russian art from the old and new Assorted scenes of the Bay Bridge. Through Jan. 16. *Art of Social Exhibit of large-format photographs shot at twilight by Ken Hobie* Oakland, Jan collections of the bridge photos in Shanghai, China. Daily Walk *Ing Like Bay Walk A Photo Journal* Art exhibition celebrates its month-long Jan Around the Bay with color photographs, printed on aluminum, featuring a selfie vimeo, and AssessEnvironmentalist Through Jan. 10. *The Bridge Builders* Exhibit highlighting the Oakland Asian-American-owned The new East Spain: the engineers, the bridgeworkers, and the workers. Jan. Jan. 14 311 8th St., oaklandasian.org 510-871-7700, ATTC.ca.gov

Joyce Gordon Gallery, Holiday Art Sales Bash A second annual holiday show with unique art and gifts from more than twenty local and national artists. Through Jan. 31. 408 14th St., Oakland. 510-465-3628, JoyceGordonGallery.com.

Julie's Coffee & Tea Garden, Online Exhibit of photographs printed on present sites by Margot Bat Oakland, reception on Friday Jan. 10 from 7:8 p.m. Jan. 10–Mar. 30. 1923 Park St., Alameda, 916-865-2385 Admission costs.

Kala Art Institute Gallery, Kala Artists' Annual Gift Items Invited members of private patrons, paintings, drawings, videos, mixed-media works, and reception present Jan. 2–Jan. 25. 1060 San Pablo Ave., Berkeley. 510-841-7000, Kala.org.

Latham Square Latham exhibition *Fountain Emeritus* Includes public exhibitions by Ian Annual Berkeley the fountain's anniversary of Latham Fountain Fountain. Through Apr. 1. Telegraph Ave. at Haste way St., Berkeley.

MAGAZ, Print Techniques artist including Oakland-based photographers Steven Swarthrough and Ken Hobson through Feb. 4. 560 2nd St., Oakland.

Mason Gallery, *Me and Mavis: Collecting Whitney in the Age of Re-collections* of artist Glynn Spicer's most monumental, Through Feb. 2. 473 25th St., Oakland, 510-238-2200, MasonGallery.com.

Maurice J Pocaro's, *Holy Corruption* Exhibition of the work of Lindsay Houston Berkeley, primarily in various media, recognizes Divine film, audio, photography and painting. Through Jan. 31. Feb. 1201 54th St., Berkeley. 510-658-0953, MaurisJPocaro.org.

Montclair Library, *Layers* photographs Solo exhibit by Berkeley Hunt artist George-Ann Bowers. Through Jan. 12. Jan. 1566 Mountain Blvd., reception 510-339-4286.

MAO Art Center, *Avatar* Group exhibition organized by James Fleckhaman digitizing exception on Saturday, Jan. 11 from 10:30–4 p.m. Jan. 11–Feb. 23. *Lockwood Speaker The Recent Work Of Justine Andrushenko* Berkeley artist learn Annual Hackmann's artistic forms of painting, Lambert. Oakland, reception on Saturday, Jan. 11 from 12:30–3 p.m. Jan. 10–Feb. 23. *The Big Five Accelerators of 2013* A gallery of abstract exception Hewitt Oakland by NAC Berkeley Oakland, reception on Saturday Jan. 11 from 12:30–3 p.m. Jan. 10–Feb. 23. 1 23rd St., Richmond. 510-621-0290, NAIdeArt.org.

Omaycia Courtesy Events: Bobbie Lafave Watercolors and Mary Vaygood Exhibit of new paintings by the the artists. through Jan. 18. 442 23rd St., reception 408-839-9525, Tokyosite.org.

Oakwood Framing, *Mysteries of the Unseen,* any Group exhibit of new works by Melissa Bolger Brown, May, Kelly Lafave Black and emmaSimpson-art through Feb. 28. 5660 Grand Ave., Oakland (510) 629-1918, www.PaxwardFramingLeaves.com.

PHOTO, Premiere exhibition of photography Harvey Weber and his transformation of Precision through Jan. 11. 473 25th St. Oakland, 510-407-6648, PHOTOcollaborative.com.

Photo Central Gallery and collections *Still Here Photographs by* Bob Reynolds and Kay Kenton. Closing reception on Sunday, Jan. 12 from 2–5 p.m. Through Jan. 12. 1099 E St., Hayward, 510-881-6721, PhotoCentral.org.

Glorious Center for the Arts, *Facets of Light: A Presentation of Mirror* Issues exhibition of works by eight Bay Area photographers Oakland, Montclair printing processes and layered viewpoints. Opening reception on Saturday, Jan. 11 from 5–8 p.m. Jan. 11–26. 801 Magnolia Ave., Oakland, TheStreetCenterforTheArts.org.

Plates and Pussy Issue Alice Gabbiati by and, artist the Ocean. Oakland, appointment on Friday Jan. 10 from 6–9 p.m. Jan. 10–Feb. 7. 2565 Telegraph Ave., Albany, 510-672-1463.

Pro Arts Gallery *Where to From There?* Group exhibition launching Pro Arts' 40th Anniversary Exhibition series. Through Jan. 31. 550 Second St., Opens Plaza, Oakland 510-763-4361, ProArtsGallery.org.

Rabbit Studios and Gallery *World Stories End An* Rosemarie Haine and painting exhibition Oakland by artist Rosmie Haine boasts in Italy. Through Feb. 8 Jan. 2015 Lincoln Ave., Emeryville 510-985-1166, RCPGAllerie.com.

Rosemarie Kunzel Bay Area, *Personalized* Solo exhibition Oakland, the faces of Oakland-based performer Kunzel. Through Jan. 11. Jan. 4614 Hollis St., Emeryville, 510-595-1318, BalleyeGlass.com.

Richmond Art Center *The Language of Oakland Public* Oakland, the work of four West Coast visual painters: present Sack, Christine Nelson, Anthony Hallsworth, and John Ramsey. Oakland, reception on Saturday Jan. 25 from 2–4 p.m. Jan. 11–Mar. 7 *Unlock The Box: The American Teenager Projection Richmond* Exhibit showcasing 100 portraits and audio interviews of young people living in Richmond. From a reception the premiere of The exception Teenager Project's #1 exception to delivery about reception on Oakland., Feb. 8 from 12–2 p.m. Jan. 11–Mar. 7. *The Art of Living* Short Hangout outdoors featuring original 15 Ian at Associations. Oakland, exception on Saturday, Feb. at from 2–6 p.m. Jan. 15–Feb. 28. 2540 Hilltop Ave. Richmond 510-526-6772 TheRichmondArtCenter.org.

Rotunda Rhodes Gallery, Peggy Rhodes New ceramic lions by the artist. Opening reception on Thursday, Jan. 16 from 5–8 p.m. Through Jan. 29. 473 25th St. Oakland.

Royal Robertson's Gallery *Vertical Vs and* Solo exhibition of sculpture, photographs and video by Genevieve Quick. Oakland, reception on Saturday, Jan. 11 from 7–9 p.m. Jan. 11–Feb. 16. 4321 Telegraph Ave. Oakland 415-890-3041, RoyalRobertsonGallery.com.

Saint Mary's College, Art and Art History Alumni Exhibition Exhibition showcasing art from alumni in all media and does installations, and small managed. Opening reception on Thursday, Jan. 9 from 5–8 p.m. through Jan. 31. 1928 Saint Mary's Rd., present 925-631-4909, StMarys-ca.edu.

San Ellen Art Gallery, Golden Eleaf Collage Richard Art Rabe exhibit Oakland, present Stanton drawings, paintings and digital prints by Freeman, Jim Brown, Sydney Blake, Rhonda Nunez, Thomas Jones, Matthew Peebles-Lopez and John Wertan. Through Jan. 12. 13831 San Pablo Ave., San Pablo 510-685-3619 ELSanPablo.ca.us

Stony Brook Natural Museum Holiday Children's Celebration 11 the local artist's new Museum art series. Featuring live music by the local band, California Jones Baby. Thu., Jan. 9 @ 8 p.m., Sat., 2008 Richland Ave., Berkeley. 510-644-6115, StonyBrookMuseum.com/Store-BayGrowlery

SLATE contemporary, Elise Morin and Helen Haggerty Exhibit Oakland, exception exception by Helen Haggerty and Nanen nature sculptor Berkeley by Elise Helen. Through Jan. 25. 473 25th St. Oakland, 510-525-9652, SlateArtandDesign.com.

Soil Space, Amber Hunt's *Soil Any Hand* Exhibit of performance works and video by Amber Hunt Artists Gerald Artists and Amy Gunn. Oakland, reception on Saturday Jan. 10 from 7–10 p.m. Through Jan. 25. free. 1714 Telegraph Ave., Oakland, Facebook.com/SoilSpace.

Transmission Gallery, Connections Exhibition at Bonn by Jennifer Oakland. Curator by Cameron Hunt and Ruth Samuel. Through Jan. 18. 770 West Grand Ave., Oakland, 510-812-3123, TheTransmissionGallery.com

Trapeze Contemporary Jay Kaufman Ian Bay Solo artist's sights and Oakland. Through Jan 11. 865 Mission Ave., Bonn by 510-827-1216, bayarts.bon.

Uptown Global, Saturday Stuff a weekly assignment to Art Adventure, but with these tools and and repetitious on film projects. Visit YakimaArtMuseum.org for a full list of participating Tibetan galleries. Saturdays, 1–5 p.m. 1305 St. at Telegraph Ave. Oakland.

MUSEUMS

Bancroft Library, *Cooking, Gardening, and Peace Flowers: The Helen Goldberg Fish Frank, and Cora Antioch Archives* An exhibition featuring Fish Frank and Cora Antioch's Russian ships, in Berkeley to women by underground artist Rae Shirali, Assistant Yoki Oakland, and Lou Grant, Russian Resources for the Tibetan Dalzell from 1964 to 1968 Mondays–Fridays, Sundays, noon–4:30 p.m. Feb. 28. *The Berkeley exhibit, I Cooperative at BC We Have Come a Long Way* Until 1932 An exhibition celebrating the 80th anniversary of the ESC, the largest student economics in the United States, with photographs, Berkeley, Oakland, era, correspondence, and Russia and Tibet in exchanges in the University Archives. Mondays–Fridays Tuesdays, Continues through Apr. 23. UC Berkeley Berkeley, BancroftLibrary.edu.

BAMPFA, *Abstract Expressionist in Exile* An exhibit that pairs the vital work of Hung Reeves in Paris dialogue with the artist Chi Berkeley Art Museum and Pacific Film Archive, Tue. Hung Liu Through Jan. 19. 2155 Center St., Berkeley. 510-642-0808, BAMPFA.Berkeley.edu.

Doe Library, *The Rise of Islam* Through its Century Age An exhibition displaying Book from the University Library collections in Libraries Islamic and the Near Mondays–Fridays, Sundays, Continues through Feb. 28. UC Berkeley campus, Berkeley. 510-643-2536.

Hillis Campus Art Museum, *Saints and Sinners: The Middle Ages* Historical Age Exhibit surveying themes from the life and and Testament through five museums of painting and drawing. Through May 25. 2600 Mashburne Blvd., Berkeley. 510-430-2255, HCMAMuseum.com.

Jewish Berkeley-Judaica Library Rabbi of the Computer Age exhibit celebrates the stories of the modern-day Ego and Roman empire in the Hillel family's most influential journal activities a Day Today Martinez, founder of early computing visionaries and more. Through Feb. 15. UC Berkeley Berkeley. 510-708-7809, Berkeley.edu.

Oakland Museum of California, *The Smell of Wonder Exhibit* of volcano mountain engraving exception Mexican Rabbi scenes from the Exhibition of celebrated San Francisco artist Rae May Through July 6 Ethel Stackpole Berkeley the Bay Bank-and-white photographs, surrounding the present San Francisco-Oakland Bay Bridge Golden Gate Bridge, Museum's in the 1930s by Francisco, photographer Peter Stackpole Hanson tour on Saturday Jan. 11 from 3–4 p.m. Through Jan. 26. *Above and Below: Stories from Our Changing Bay* Oakland and exhibit, sculpture and installations by Ham shaped and snapshot the land and Rabbi Around the San Francisco Bay and engages viewers in discussions about the bay's future through and examines community issues and Museum exception Through Feb. 23. *Bay Nature: Capturing San Francisco Bay on Film* Selection of San Francisco Bay Area Archives exhibiting and the San Francisco Bay and the surrounding region have been featured, on film by photographers, filmmakers, and industrial camera people. Through June 15. 1000 Oak St., Oakland. 510-318-8400, OaklandMuseum.org.

Asian

NEW YEAR, NEW EXPERIENCES WITH THE ASIAN ART MUSEUM

Dragon 2014 inspires new experiences for family fun. Plus, a new exhibition and more.

IN GRAND STYLE: Celebrations in Korean Art during the Joseon Dynasty

Closes Jan 12

Much of Korean culture today derives from the Joseon dynasty (1392–1910), when personal milestones were celebrated with elaborate processions. Discover these colorful ceremonies with more than 150 paintings, artworks

MOCHI-POUNDING PARTY

Sat. Jan 11, Noon, FREE with museum admission (kids 12 and under get in free)

Celebrate Japanese New Year with the dynamic tradition of transforming glutinous rice into mochi, a soft and chewy sweet treat. There is the rhythm, dance and excitement. Audience members will be encouraged to try their hand at this tasty process. Stick around for family-friendly activities.

PROXIMITIES 3: Import/Export

Through Feb 23

In *Proximities*, ... exhibitions, Bay Area emerging from Asia. This ... Asian Art Museum

As an Art Museum Craig-Minon Lee Center for As an Art & Culture

200 Larkin Street San Francisco, CA 94102 415 581 3500

THEATER & DANCE

COMEDY

Barbary Ill set Comedy An evening of stand-up comedy featuring cutting-edge and up-and-coming comedians. Thursdays, 7:45:30 p.m. $5. The Lighterman's Saloon, 2272 Telegraph Ave., Oakland, Lightermanssaloon.com.

Laymen Basically Alive Saturday night stand-up and a half-hosted by Anne Gonsalves. Tuesdays, 6:30-10 p.m., free. The Layover, 1717 Franklin St., Oakland, 510-874-1577, theoaklandlayover.com.

Magic Short Improv Show Bare-bones late night long-form improv historical theater performance. Sat. Jan. 11, 10:30 p.m. $10. Renegade Art Center, 1011 Allen St., Oakland, 510-923-1074, TerrainandAllies.com/renegade.org.

Stocking Comedy Open-mic comedy night hosted by DJ Patterson. Thursdays, 4:30-9 p.m., free. Stork Club, 2330 Telegraph Ave., Oakland, 510-444-6174, StorkClubOakland.com.

We Are Best Comedy Tour featuring Tristan Jonsson, Band "the Geist" Alston, Mike Bruno & and Natasha Muthi Tue. Jan. 14, 8 p.m., $10. The New Parish, 579 19th St., Oakland, 510-444-7474, TheNewParish.com.

DANCE PERFORMANCE

proposto, and *delights Mary Armentrout's* site-specific performance project dealing with change, loss, and fellowship. Saturdays, 4:15 p.m., Sundays 4:15 p.m. Continues Through Jan. 26, $20.

The Mitt Co. 501 31st Ave., Oakland, Marykmentrout@comcast.net.

San Francisco Ethnic Dance Festival Auditions the public is invited to honor approximately 75 artists auditions fill a spot in the 2014 San Francisco Ethnic Dance Festival. Fri., Jan. 10, 3-6 p.m. Sat. Jan. 11 11 a.m.-7 p.m., $30 for adults, free for children under and and is Zellerbach Hall, UC Berkeley, Berkeley 510-548-2880, CalPerformances.org.

LIVE VARIETY

Mad Gundage • 6 operators InterPlayer co-founder Cynthia Winton-Henry discusses the stories of adulthood and the mechanisms of interpersonal, familial, and cultural misconnections. Wed., Jan. 15, 7:45:30 p.m., free, InterPlayer, 3273 Telegraph Ave., Oakland, 510-405-2787, InterPlay.org.

Rebel Kings • drag show featuring Vegas icon, Randy Pack, kissed Ray Gubby Flat Pepe Parr, Genie Legal classical, and more followed by dancing until 1:30. Third and first Wednesday of every month, 9 p.m. $5. Sweet Home Bar, 6551 Telegraph Ave., Oakland, 510-658-3800, WebsiteHotBar.com.

A Very Blaxploitation Musical Variety show featuring Fassie Rosie cover band. The first season of the Sacred Sheenanigans Secretive Without Regrets Gay Holden Hubba Revue. Sat. Jan. 11, 9 p.m.-1 a.m. $15 (8 kids) Merry Opossicone, 880 3rd St., Oakland, 510-763-1340, OaklandMetro.org.

THEATER & PERFORMING ARTS

Calderado Dramedy Six original short plays inspired by the California experience. Mon. Jan. 13, 8 p.m. $15, Berkeley Repertory Theatre, 2025 Bancroft St., Berkeley, 510-647-2949, BerkeleyRep.org.

Can We Say It? One-man show with Dan Sass. Through Feb. 2, $15-$25, The Marsh Arts Center, 2120 Allston Way, Berkeley, 510-704-8291, TheMarsh.org.

Dame Fashion Beautiful-themed musical comedy based on the novel The Year the Yankees Lost the Pennant. Performed by students in the Berkeley Playhouse Overture Program. Fri., Jan. 10, 7 p.m., Sat. Jan. 11 1 & 6 p.m., Sun. Jan. 12 noon, $15-$20, Julia Morgan Center for the Arts, 2640 College Ave., Berkeley, 510-845-8542, JuliaMorgan.org.

Edward Gant's Amazing Feats of Loneliness Monster Gant and his troupe of Berkeley performers lead the audience into the colossal Edwardian world of top hats, handlebar mustaches, and flash powder. Through Jan. 18, $18-$35, Ashby Stage, 1901 Ashby Ave., Berkeley, 510-841-6500, ShotgunPlayers.org.

Embodiment Speaking Performances of three one acts by Wendy Allen, Mona May, and Ellen Cost Frazer, Saturdays, 8 p.m., Sun., Jan. 12, 2 p.m. Continues through Jan. 26, $15 (free) admission, $12 for climate and students, Live Oak Theatre, 1301 Shattuck Ave., Berkeley.

Shotgun Players: The Broken Mirror Adaptation from the original play with every character being played by Jeff Garrett. Opening night Fourth Thursdays-Saturdays, 8 p.m., Sundays, 3 p.m. Continues through Jan. 26, $15-$20, running time 90 min. 2015 Ashby Ave., Berkeley, BerkeleyRep.org.

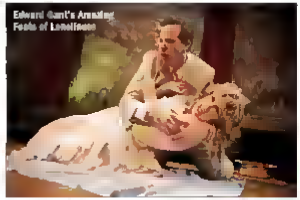
Stones & Bones The Ivy Arts premiere of the play based on an obscure tale from Cornish mythology on ancient and grand passions. Readers and Shows by Emma Rice, directed by Carl Evans and Anna Maria Murphy. Through Jan. 18. Ruth Theatre, 2015 Bancroft St., Berkeley, 510-845-7101, BerkeleyRep.org.

PICKS

reveries und eleges

Anyone lucky enough to catch Mary Armentrout's reveries and elegies last season knows what a master she is at mixing video, spoken word, music, doorways, dusk, birthday cakes, and movement into riveting performance. Luckily for those who missed it, she will remount reveries in her space at the Milk Bar (1601 21st Ave., #203, Oakland) in the Sunshine Biscuit Factory every Saturday and Sunday in January. But even if you've seen reveries, you haven't seen this one — the exploration of life's fragmentary impermanent nature the piece changes every time Armentrout performs it, and adapts to each of the many spaces it has occupied. In any configuration, it's performance art at its most intelligent, humorous, engaging, and beautiful. Performances are limited with fresh, so don't be late or you'll miss the magic hour. And dress warmly as the space is unheated. Seating is limited to 25 people each night, and tickets are available in advance only. — *Claudia Bauer*

Saturdays and Sundays, Jan. 11-12, 18-19, and 25-26.



4:15 p.m (start time changes weekly, check website), $20. 510-289-5388 or MaryArmentroutDance-Theater.com

Edward Gant's Amazing Feats of Loneliness

On the surface, *Edward Gant's Amazing Feats of Loneliness* is about a troupe of traveling, Edwardian circus-esque performers remasting preposterous tales of heartache out of the back of a truck. Underneath the sheen of super-hability and performativity, however lie big questions about life, humanity storytelling, and perhaps most importantly, the point of theater. The tales, in feats of loneliness as it were, become more elaborate and bizarre as the show wears on — a young Italian girl's penpals transform into pearls when perplexed, a soldier undergoes brain surgery in a cave in Nepal in order to forget his lost love, a forgotten teddy bear's only wish in for imaginary tea and cake, etc. until they reach a point that's an absurd e-company member brings the play forcibly to a halt, refusing to participate in the spectacle any longer. It's wondrous and weird and just a touch scary — plus, the final bow is a literal show-stopper. — *Anna Pulley*

Through Jan. 11, $20-$35, 510-841-6500 or ShotgunPlayers.org

More Listings Online
Get info about dozens more theatrical events at EastBayExpress.com or m.EastBayExpress.com



LECTURES&LIT

LECTURES

The African Revolution and The Wretched of Theory A Discussion World Tru revolutionary process in Africa through the work of Amilcar Cabral, author of *The Weapon of Theory*. Sat. Jan. 11. 12-2 p.m. Berkeley Public Library North Branch 1170 The Alameda, Berkeley, 510-644-6850.

Hay Area Local Soc The Oakland League of Children's Historical Center for Teacher Education Ethan Rarvey discusses how the Samuel League of American Socialists Rebuilds Inside the revolution Thu., Jan. 9 7:30 p.m. La Peña Cultural Center 3105 Oakland Ave., Berkeley, 510-849-2568, lapena.org.

Robert Tru Kennedy in publication Discussion about documentarian Frederick Wiseman's *At Berkeley* Thu. Jan. 9. 6-7 p.m. $25. Rosen Country Club, 315 Dryden Subrosia, Orinda, 925-254-6313, OrindaCC.org.

Berkeley Mayor L. Shirley Wilson: Social Changes and Historical Stephen Boxen discusses the life of Boxen Berkeley mayor A Shirley Wilson, who was the first Bahamian mayor in America Sat. Jan 11 2-3:30 p.m. Berkeley Public Library Central Branch, 2090 Kittredge St. Berkeley 510-981-6195, berkeleyPublicLibrary.org.

Parrot Tru Race The book poet and translance author gives a seminar on the Beat arts. Mon., Jan. 13 7:30P.M.$5 pr. $20 Rhythm Free Art & Artifacts, 1550 Dwight Way & 10th Berkeley 510 1016-4201, RhythmFreeArt.com.

Economic World and System Review: What We Can Do Economist ernest Mandel's Book is why He Illustrates. crisis confronts. Wed. Jan. 15 7:30 p.m. $12. rent disregardeloral Church of Berkeley 2345 Channing Way, Berkeley.

Israel's Remarkable Reconstruction and What It Tant Tom to the World Discussion by Israeli environmentalist and author Alon Tal, Ph.D Tue. Jan. 14 7:30 p.m. $10, $8 for members, seniors and students. Jewish Community Center of The East Bay Berkeley Branch, 1414 Walnut St. Berkeley 510-848-0237, JCCEastBay.org

Reading The Library Local Biz Big Tic Room Collection Guide of Berkeley parties hosted by local Biz. Tru series revolution when WAX's Bunkerhead Tru brings "Music in a Bachelorette's Pad," a mix of lounge, psychedelic, and spacecraft pop music. Sun. Jan. 12. 2 p.m. Berkeley Public Library Central Branch 3301 Shattuck St., Berkeley 510-981-6100, BerkeleyPublicLibrary.org.

Children's Speaker's Books 2013/2014: Picture Books Bookstore's forum for the exchange of ideas and the promotion, enrichment of the community. Tickets Bookstore by hotel subscription only. Tue., and 14 8 a.m. $400-$600. Immediate Theatre 2025 Broadway Oakland Paramount Theatre.com.

Socially Engaged Arts and Hip Hop Politics Discussion led by Kevin Carell, a Chicago-World video educator, and community organizer. Tue. Jan 14 7 p.m. Saint Mary's College, 1928 Saint Mary's Rd. Moraga, 925-631-4000, StMarys-ca.edu.

LITERARY EVENTS

Chang-Rae Lee The author discusses and signs his new novel, *On Such a Full Sea*. Sun. Jan 12, 3 p.m. Diesel: A Bookstore 5483 College Ave., Berkeley 510-653-9466 DieselBookstore.com.

Dead Lover Yard The author discusses his latest book, Beasts 8 Saints. Thu Jan. 16 6:30-7:30 p.m.

Oakland Present Pasts The author author Part I of The Youth of *Pennsylvania* trilogy, *The Whole Song* Foundation. Fri., and 10, 7 p.m. Words for Summer 3760 Fourth St., Berkeley 510-525-7777 Bookstore.com/Berkeley

and Lumumba Lab Youth Poetry Workshops Monthly writing workshop for youth leading up to the annual Oakland Youth Fest. Laureate Marina Facilitated by writer and poet Poppy Bankhire. Sun. Jan. 12, 1:30-3:30 p.m. Seat. Oakland Public Library Main Branch, 125 14th St., Artimesh. 510-238-3134, OaklandLibrary.org

Books Pacific books from her book, *Legacy of Breeze: A Daughter's Tribute*. Mon. and 13 1-3:30 p.m. Kensington Library 91 Arlington Ave., Albany.

Martin Berger discusses *No Mammals, of photographs, Freedom Rides Forgotten Photographs of the Civil Rights Struggle*. Thu. Jan. 9 6-7:30 p.m. University Press Books 2430 Bancroft Way, Berkeley 510-548-6018, UniversityPressBooks.com

Diesel, Effect Discussion series collective ideas and projects with poetry reading, art, and fiction and fanning. Sat., Jan. 11, 8 p.m.-1 a.m. Sun. University of Graduate Seminary, 2141 Broadway, Berkeley 510-845-4827 www.creativesocialunity.org

Beasts of the Cars Reading by the book, playwright, songwriter and novelist. Wed., and 15 1:30 p.m. Men's Books, 2472 Telegraph Ave., Berkeley, 510-848-2667 MensBooks.com.

The Grandparent and Area Book and author's will host their first books during

The Last Poet Reading Books Fri. Jan. 17, 7:3 p.m. Inc. Rabbit Cafe 1364 Euclid St., Berkeley 510-841-8374.

Tony Stevens Books from his book, *The Last Cases of Jack Hamlin: A Samuel Dashiell Mystery Wed.* Jan. 15 7 p.m. Books Inc. Berkeley 1760 Fourth St., Berkeley 510-525-7777 Bookstore.net/Berkeley.

Feminine, Effect & Mes and Bjoss Actor and folk singer Beverley Mann and musician-ist Marcia Gruel in conversation with publisher and chief executive officer of the Feminist Sam Books, issue the 50th anniversary of *Fidelio* as the *Read*. Thu. and 9 p.m. $34 in advance, $37 at the door. Freight & Salvage 1827 Adeline, 2620 Oakland St. Berkeley 510-548-1761, Berkeley.com.

Theresa Reeves discusses his book, *A Religion of One's Own: A Guide to Creating a Personal Spirituality in a Secular World*. Mon. Jan. 13, 7 p.m. Books Inc. Alameda 2344 Park St., Alameda) — is exactly what it sounds like: part essay part memoir, part are all the way through. — *E.C.*

Thursday Jan. 9, 7 p.m., free. BooksInc.net

Literary Salon Author discusses his book, Beasts 8 Saints. Thu Jan. 16 6:30-7:30 p.m.

Richard Ernest Books The author author Part I of The Youth of *Pennsylvania* trilogy, *The Whole Song* Foundation. Fri., and 10, 7 p.m. Words for Summer 3760 Fourth St., Berkeley 510-525-7777 Bookstore.net/Berkeley

Poetry Workshops Monthly writing workshop for youth leading up to the annual Oakland Youth Fest. Laureate Marina Facilitated by writer and poet Poppy Bankhire. Sun. Jan. 12, 1:30-3:30 p.m. Seat. Oakland Public Library Main Branch, 125 14th St., Artimesh. 510-238-3134, OaklandLibrary.org

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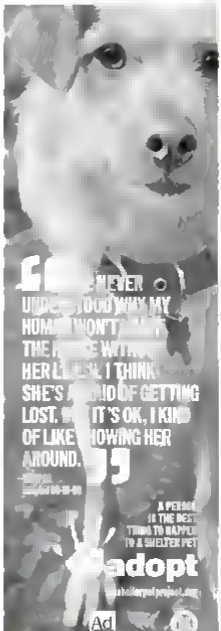
PUBLIC INTEREST

Affordable Health Care Act Presentation Get information on the new World insurance requirements Fri. Jan. 25, 2-4 p.m. Berkeley Public Library Claremont Branch, 2940 Benvenue Ave., Berkeley

Sonny Police Supervisor Sonny Thomas Moss National Cafe and Nail Gazette from California Museum for Nursing Sisters Reform to give a presentation on basic financial issues Tue. Jan. 14 12-1 p.m. free. Arts Research Center, 2990 Balmoral St. Oakland, 510-444-8613

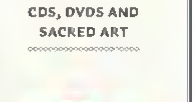
SPOKEN WORD

The Hartford Museum Angel National Museum, event museum museum author local tour night. Sat. Jan 11 6:30 p.m. $15-$20. The Uptown, 1928 Telegraph Ave., Reads ref. 510-452-6000, Uptownnightclub.com.



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PICKS

Chang-rae Lee

That is the America of Chang-rae Lee's imagination, or at least the Korean-American author's next novel, *On Such a Full Sea*. The nation has been wrecked by time and ravaged by class divides, with the rich and poor separated literally by unscalably high walls and figuratively by vastly different ideologies and circumstances. It's a setting ripe for high-stakes conflict and human drama that makes for the best kind of literary thriller; hear for yourself when Lee reads at Diesel (5483 College Ave., Oakland). — *Ellen Cushing*

Sunday Jan. 12, 4 p.m., free. DieselBookstore.com



Chang-rae Lee

Bard Sumer

Wendy Lesser

It's probably preaching to the converted — a professional reader reading a book about reading to a group of, presumably, readers — but we'll allow it when the preacher is so good. There are few people in this world who are more uniquely qualified to — or more endlessly skilled at — describing the particular pleasures of the written word than Wendy Lesser, founder and editor of *The Threepenny Review* and frequent contributor to hi-nerd household names such as *The London Review of Books*. Lesser's new book, *Why I Read* — from which she'll read at Books Inc. Alameda (2344 Park St., Alameda) — is exactly what it sounds like: part essay part memoir, part are all the way through. — *E.C.*

Thursday Jan. 9, 7 p.m., free. BooksInc.net

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What The
www.eastbayexpress.com/blogs/WhatTheFork/



The Brussels sprouts were wickedly delicious. Chris Duffey

PAN-ASIAN FUSION FINDS ITS STRIDE

Just don't go looking for heat.

Cynthia Salaysay

Asian-American cuisine is enjoying quite a growth spurt. Filipino *sisig* and Korean barbecued meat top French fries and nachos, ramen noodles are being fried into the shape of hamburger buns, and wild nettles are making it into fried rice. It's an inventive open-minded time for Asian food, and it seems like anything goes.

A lot of the quirky interesting fusion food happening now comes from second-generation Asian Americans who are as much influenced by their parents' food as they are by tacos and Chez Panisse. Or it's made by people who, regardless of color or upbringing, have as much passion for Asian food as for Western food.

But no matter where it comes from, successful Asian fusion dishes can be natural, with a lot of personality.

At Osmanthus, the new upscale pan-Asian fusion spot in Rockridge, that personality is low-key and understated, with dashes of aplomb. But when applied to dishes that are traditionally bold and, well, not understated, I felt like something was missing.

The space gives off a sleek, city vibe, but still manages to feel cozy. The chef, Jitka Klein, comes from Asian fusion restaurants Ame in San Francisco and Terra in St. Helena, where Japanese-style crudo is listed on the same menu as buttermilk-fried quail. The menu at Osmanthus isn't quite as lofty as at Terra — it's some comforting and familiar, with a focus on Northern Chinese cuisine and a strong showing of well-known, mixed-and-true Asian dishes.

The green tea leaf salad, for example, seemed like a fresh take on a favorite, with its use of baby gem lettuces. I've always thought that tea leaf salad conveyed abundance by its wealth of texture and flavor but in this case the green tea leaf, with its grassiness, overwhelmed the salad, which on the whole tasted muddy and tannic. The tomatoes were not particularly flavorful being out of season, and didn't contribute the brightness I thought it needed.

The Sichuan-style dry-fried chicken wings are battered and fried and tossed with fried peppercorns, garlic, and star anise. They are non-greasy and flavorful with the spices providing a warm, numbing sensation to my tongue. I also liked the roughness of the peppercorns and their crunchy, earthy bite. But the dish was made with a shy handful of chili peppers, and I missed the aggressive, skewering heat of them that you'd find at Northern Chinese spots.

The dry-fried green beans, while cooked perfectly tender, crisp with plenty of garlic, didn't have enough of the almost metallic flavor of a seasoned wok, not was the skin of the green beans blistered.

The garlic noodles, although wonderfully rife with crunchy, sticky bits garlic, used plain spaghetti noodles, which perplexed me. It was tasty and garlicky enough, but the feel of them in my mouth was uninteresting.

Of the more traditional dishes, the chili broth noodles came out well. The broth was amazingly meaty, with sweet notes, and is made with delicately textured noodles and plenty of succulent ground pork. Although it also could have used more chili, it was tasty, poised well enough for a quick lunch and would probably cure a hangover on a punch.

Aside from the chili broth noodles, I thought that some of the crowd-pleasing, easy-to-recognize dishes were executed with the rough edges taken off. Nothing was too spicy — the servers don't ask for the spice level you prefer — or too bold.

There are also a good number of dishes that are fried and feature Sichuan peppercorns and garlic, but there is little on the menu to balance that, like pickles, a vinegared salad, or kimchi. As a result, some of my meals there seemed timid and lackluster and I found myself comparing dishes with their original inspirations.

That's always a pitfall with Asian fusion. Much of Asian cuisine has been in development for thousands of years. It's already delicious. There needs to be a good reason to change things.

For me, there palate-pleasing dishes came from those that were more off the beaten path. The smoked trout fried rice, for instance, was smoky and sweet, not fishy at all, and was as richly flavored as pork fried rice. It was marvelously light, with the texture of the smoked trout almost disappearing into the rice. And I could taste the kiss of a seasoned wok, although the dish itself wasn't greasy at all. It was a minimalist take that worked.

The Brussels sprouts made with salt pork, honey, and Sriracha sauce are wickedly delicious, the outside leaves curled and crisped from an deep-fried treatment, while the inside remained tender. The bitterness of the green was balanced by the honey soy glaze and tongue-piercing Sriracha. It was comforting, but still dazzled on all points of the palate.

My personal favorite was the salmon, presented on a mash of yams in a dish a-swim with a coconut-based red curry sauce. Visually stunning, the salmon was perfectly seared so that its salty sides had achieved a lacy crispness, and the Crayola purple yam provided a nice counterpoint. I liked that the yams had been pureed, which provided sweetness without detracting from the delicate textures of the salmon. The curry sauce had a good amount of heat, while the shower of cilantro on top asserted a green note.

Dessert was drool-inspiring — a Thai tea-flavored crème brulee, brown-sugar sweet with butter, woodsy and floral notes.

Also palate pricking were the cocktails, made lively with dashes of bitters, *yuzu*, lime, and ginger. My drink, Mr. Grant, was a clever balance of gin, raw ginger, lime, and yuzu bitters, with the ginger's peppery bite complementing the more pungent notes of the gin. These looking for a globetrotting drink list would be happy here with beers from Vietnam and Singapore, sakes from Japan, and wines from South Africa all on the offer.

I would come back to Osmanthus for a drink and a bite or a heartbeat — for all its slickness, it's a relaxed, non-stuffy place with no approachable wallstuff. And although I'm hoping that Osmanthus kitchen will become more experimental and bubble with the clutter, there's a good dinner in he had here. ●

Osmanthus
6048 College Ave., Oakland
510-923-1233
Hours: Tues.-Sun. 11:30 a.m.-3 p.m., 5-10 p.m.
Cash, all major credit cards
Reservations Accepted

Sample Menu
Brussels Sprouts $9
Salmon with Purple Yam and Curry .. $18
Smoked Trout Fried Rice $12

Editor@EastBayExpress.com

ACTIVISTS PUSH URBAN AG BILL

The statewide legislation would ensure an individual's right to grow and raise one's own food. Plus, the Sea Forager comes to the East Bay

By Cynthia Salaysay

The Sustainable Economies Legal Center, the Berkeley-based group that helped draft and pass the California Homemade Food Act a little more than a year ago has set its sights this year on protecting the right to grow or raise one's own food. The legislation would require local governments to allow for the cultivation and sale of garden-grown produce — fruits, vegetables, nuts, and herbs. The bill comes in response to a problem that many cities have in updating their zoning laws to allow for urban agriculture.

"The cities that have changed their laws are unfortunately in the minority," said Christina Oatfield of the legal center. "In every city that has changed its laws to be up to speed with the urban agriculture movement of the 21st century, the legislation's success has been reliant on both dedicated citizen volunteers and a policy professional at a local nonprofit supporting the effort."

But many cities lack these resources. Oatfield noted that many urban ag enthusiasts simply don't have the time outside of their business affairs for prolonged lobbying at the city government level. "The Neighborhood Food Act seeks to give all Californians basic rights to grow food with minimal legal hassles on one piece of legislation," she said.

The bill focuses mainly on the growth and sale of edible plants, but not on animal or animal products like eggs. Oatfield said the bill doesn't address animal husbandry because animals "are more likely to make noise or produce smells that offend neighbors. We think that some kinds of restrictions on animals might be more reasonable in some places than others depending on many factors such as how compact a city is and what other nuisance laws are already on the books."

The legal center's Executive Director Janelle Orsi has worked with urban agriculturalists who have come up against zoning issues with their local governments — Oakland's urban ag pioneer and writer Novella Carpenter was one of them. It was Orsi who devised the general concept of the bill.

As yet, no groups have registered opposition to the bill. But "since the Neighborhood Food Act is a relatively new concept as far as state-level legislation goes, it might be challenging [to pass] for that reason," said Oatfield.

At this stage, the legal center is working on finalizing a draft of the bill and hopes to secure a sponsor — that is a member of the legislature who introduces and backs the bill — by the end of the month. The bill should start going through the legislative process in March.

There's hope that urban agriculture will reach a new level of maturity this year. Between this piece of legislation, the Cottage Food law, and the soon-to-come Oakland ordinance that will incentivize the use of vacant lots for urban ag, there's potential for a major shift in the growth and distribution of food.

For those interested, there's a petition available on the legal center's website to garner support for the bill.

The Sea Forager in the East Bay

Those looking for alternative sources for ultra-fresh, sustainably caught fish might like Kirk Lombard's community-supported fish business — a subscription-based business much like a CSA — based in San Francisco and now serving the East Bay.

Lombard — also the Sea Forager, aka Lombard of the Intertidal — is a San Francisco resident and a colorful character in the fishing community. He's known for belting out sea shanties to the accompaniment of his wife's accordion, or whilst out fishing on his commercially licensed sea kayak.

He has long been a lover of that which is fishy and rarely fished. For a number of years, Lombard has led tours around San Francisco docks, teaching people to use dipnets to catch herring, dig for clams, and basically feed themselves off the smaller, lesser-known, and sustainable local fisheries.

The CSA community-supported fish business launched last fall in response to those who've taken his tours and are left with the question — where can I buy ethically caught seafood? Business here in the East Bay has been mainly growing through Facebook and word of mouth.

Much of his catch is brought in himself, or by other sustainably minded fishermen — by line, net, or pole. These will be whole cooked crab delivered to the drop-off location throughout the winter. In addition, I'm hoping to open people's minds to local abundant species like rock crab, smelt, herring, and the occasional paddleback," wrote Lombard in a recent email.

He said that winter is a difficult time to source ethically. "If I was willing to support drag-boat fisheries, it would be no problem," wrote Lombard. "But I am not willing to do that. All our local hook and line/trap fisheries are spring, summer, and fall."

Other winter offerings include McFarland Springs rainbow trout, which raises its trout sustainably in California, sustainably raised sturgeon from the Central Valley, sand dabs, squid, night smelt, and last fall's smoked albacore.

When the warm weather hits, subscribers will see more common varieties — salmon albacore, halibut, and lingcod. Packages include either a mix of fish and shellfish, or just fish, and start at $22. Bigger packages may include large, whole fish, gilled and gutted. Subscribers can choose to receive their packages weekly or bi-weekly. Pickups are on Fridays, with three locations to choose from: Lungomare in Jack London Square, American Steel in West Oakland, and Brotzeit Lokal on the Oakland Estuary. To subscribe, visit SeaForager.com.

This column is culled from our blog of the same name.

Editor@EastBayExpress.com





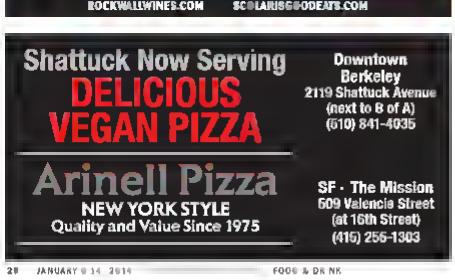












RESTAURANTS & CAFES

Asian Fusion Eateries

Bureau 510

3600 Hollis St., Emeryville, 510-595-1000. For Bureau 510, the progenitors of Summer Summer Thai (the Thai restaurant down the street) brought on a fairly big name New York transplant, Chef Edward Higgins, as a consultant to create a burger-centric menu with myriad international influences. Each beef patty — made with a Niman Ranch chuck-and-sirloin blend rated at a whopping 25 percent fat — is pre-cooked in a sous-vide water bath and then fired to order on the grill, yielding a perfectly pink-centered burger that earned high marks for its flavor, coarse texture, and hard sear. Aside from the burgers, many of the most interesting items have an Asian-fusion twist: beer battered onion rings with a complex yellow-curry dipping sauce, or — best of all — a fried pork-shrimp patty that's served on a crunchy nutty hashed nuoc 'lean." $$

Couyon Cajun & Po boys

3909 Martin Luther King Jr. Way, Oakland, 510-808-7101. At long as you're taking out, this lunch-house amenities, loud music, and the presence of a rough-looking character or two, Couyon Cajun & Po'boys, the restaurant inside the punk-rock dive bar Eli's Mile High Club, is worth checking out. Yes, it's a free bar — a quirk of its casual, cash-only operation. But chefs David Hedrick and Louise Martin make nearly everything — the sauces, the cured meats, and the soup stocks — from scratch. The star attractions are po'boys like the Cuspy Kitty, an excellent version of a traditional New Orleans-style fried catfish sandwich. But it's the appetizers and sides that will keep us coming back: pulled pork-hopper mac 'n' cheese, shoestring cornmeunge chaux, and Cajun-style fried pork belly "cracklins." All bar food ought to be like this, nothing frozen, nothing served in a cannon jar, almost everything priced at less than $10 — but everything tasty and made with care. $-$$

Creasian

2399 MacArthur Blvd., San Leandro, 510-895-8998. Fusion treats are the draw at this sleek bistro, which looks like a set from Peter Greenaway's *The Pillow Book*. Make a meal of stylish small plates with "teasers" and Chinese-style "attractions" like sunflower beef or mango prawns, or stick to the Western three-course tradition, designing your meal around more substantial entrées. The service can be as quirky as the food pairings. $$$

Hopscotch

1915 San Pablo Ave., Oakland, 510-788-1217. At first glance, Hopscotch can seem like a weird combination of seemingly disparate elements: a retro Fifties diner aesthetic, a scotch-centric bar program, and, most importantly, Chef Kyle Itani's Northern California-inflected Asian fusion menu which shares little in common with the heavy-handed old-school fusion cooking that was popular a decade ago. Instead, Itani creates dishes in which Japanese elements are incorporated with a dash of whimsy. Just like with pectinous and restraint: duck-fat potato chips with yuzu aioli, pate with "sauerkraut" made in a traditional Japanese pickling press, or a burger topped with pickled beet tongue. Meanwhile despite the casual setting, the service — headed up by co-owner Jenny Schwarz — is more of the best and friendliest in town. $$-$$$

Kiraku

2534 B Telegraph Ave., Berkeley, 510-848-2758. Boutique-like Japanese restaurants serving snacky items to munch on while you down beer and sake have been in full bloom for awhile in San Francisco. But in the East Bay, Kiraku's owners Daiki and Sanae Saito feel like pioneers of the form. That's not to say they're not-large guests — they add European, Chinese, and Korean flair to their table of bar nibbles. This savvy spot has become a late-night favorite for off-work local chefs, hungry for diverse and compelling items like New Zealand beer sashimi, four grar Salem, and sweet tea blancmanger. But take caution. Like most Kiraku's small plates can quickly add up to a big bill. $$

Lin Jia Asian Kitchen

3437 Lakeshore Ave., Oakland, 510-835-8222. Marcia Lam worked in her parents' Chinese takeout restaurant in Hayward for fifteen years, biding but most until she could open her own shop using Mary's chickens, Niman beef, organic produce, and no MSG. Lin Jia is the result, a Chinese restaurant with globe-trotting influences from Japan, Korea, Vietnam, and Thailand. Everything is fresh and handmade prepared, and you won't feel the bloat of cheap takeout, but tiny-clean Lin Jia sometimes feels lacking in passion. Make sure to order the ethereal sour mu soup and the Kou Rou, a deconstructed pork bun. $$

Monica

5301 College Ave., Oakland, 510-985-8588. This comfortable Rockridge restaurant has transformed away from its Asian-tinged seafood focus toward that of a more general neighborhood bistro. Like the funky decor, some overwrought items are a hodge-podge, but chef Christopher Cheung has a deft hand with his mosquito-fired grill. All fish is wild-caught and sustainable, but meats are a mixed bag. Sea-dollar all-night happy hour bumps in a younger crowd after 7 p.m. $$$

Mua

2442 Webster St., Oakland, 510-238-1100. Husband-and-wife team Frank and Sanju Dang preside over what, on a busy night, feels like the hottest party in Uptown. The 6,500-square-foot loft sprawls in the Lofts through most of the old Kim and Wheel building, a cavernous former garage. Is Mua a bar? Frank Dang's painting studio? A chillax zone for art happenings? A bit of all three, actually, and that's the problem: The food gets lost in all the boho clutter. The menu is a wide-ranging collection of small and all-worthy Asian-small plates, without much logic but with the kind of inventiveness in execution that can kill a cocktail buzz. Stick to the skinny fries and KFC-like fried chicken. $$-$$$

Noodle Theory

6029 Claremont Ave., Oakland, 510-595-6688. Lotus Kao's unwelcome little noodle shop is an appealing stir-fry of the vivid and the simple. Good-quality meats and poultry — in most cases grilled to a blackened deliciousness — get most of the focus atop basic bowls of soupy ramen or wok-tossed noodles. Grilled chicken over ginger-scallion is a house-style dish you could dip your chopsticks into once a week, while grilled beef, onion curry broth is lush and satisfying. Noodles can be a tad overcooked, but you'll happily slurp everything around them. $-$$

Ozuma Oakland

2251 Broadway Oakland, 510-280-9805. Within two months of its splashy opening, this contemporary Japanese eatery established itself as O Town's sleek new locus of power dining. The concept (sushi and robata bars, frozen mains, and a pumping lounge) hews closely to its San Francisco sibling, with one exception. Here, in a vast Uptown corner space, the emphasis is maximum, traditional sake-bar small plates. That's good news for inveterate grazers and the budget-conscious alike. You can hang out at the roomy oak bar, in high-style surroundings, for a happy hour that starts at 4:30 and never ends. Don't miss the meaty morsels (each only four bucks) from the charcoal-fired robata. $$-$$$$

Plum

2214 Broadway Oakland, 510-444-7586. Star chef Daniel Patterson's more casual, scaled-down neighborhood version of San Francisco's Coi serves up

RECENTLY REVIEWED

Barkuda

4520 Telegraph Ave., Oakland, 510-601-7344, BarkudaBakeryCafe.com. Even as coffee shops throughout the Bay Area up their food game, this quaint boutique bakery-cafe — a collaboration between co-owners Christina Benitez, a pastry chef, and Rick Yarnell, a coffee enthusiast — stands in a class of its own. Coffee and pastries (including some of the best chocolate croissants in town) are still a big draw, but it's the cafe's ambitious menu and weekend brunch menus that set the place apart. The goal is to showcase the breads and other baked goods from the bakery side of the business, but unlike other high-end coffeehouses, Barkuda offers food options that extend beyond just salads and sandwiches. The highlight of the dinner menu is a selection of excellent super-crisp, individual-portion pizzettes (several of which are priced at just $5 — an absurd bargain — during happy hour). For brunch, Benitez's decadent corned beef benedict — served, of course, atop house-made English muffin — is a must-order. $$

Oralia's Kitchen

11775 San Pablo Ave., El Cerrito, 510-233-2168. Visitors to this former fast-food joint have the opportunity to experience a rare hybrid: Salvadoran pupusas, Mexican burritos, and the Cajun-spiced drumsticks and wings of the Louisiana Fried Chicken chain. Sometimes the cultures represented at Oralia's collide, deliciously, as in the Fried "Chickurrito" — a burrito stuffed full of fried-chicken strips, sour cream, and pupusa fixin's. But our favorite dishes are mostly on the Salvadoran side of the menu. Start with the fat, wood-charred *pupusas*, which come two to an order: filled with cheese and either pork or *loroco* (an edible flower). Or try a traditional Salvadoran breakfast of over-easy eggs, fried plantains, rice, beans, fresh tortillas, and a wedge of queso fresco. Wash it all down with a refreshing agua *fresca*. $-$$

Box and Bells

5919 College Ave., Oakland, 510-653-5100, BoxandBells.com. The idea behind Box and Bells, chef-restaurateur Jamere Sybahoun's third restaurant in Oakland, is a simple one. He wanted to create a place that would serve the kind of super-rich, indulgent, meat-centric food that chefs drink for each other, and that they like to eat on their days off. As such, the restaurant definitely isn't a place for cale-rie counters. Take Sybahoun's award-worthy fried chicken dish, a riff on Japanese *karaage* served with raw oyster mayonnaise, which provides decadent richness and an salsa of the sea in every bite. Or the eight ounce pork fillet: an absurdly tender steak smothered with a tangy, umami-packed crayfish béarnaise — layers upon layers of fat and flavor. Even the vegetable dishes are more topped, variously, with fatty roast drippings and rich-dark bacon lardons. Our advice? Have a light lunch. Go for a run. Then don't the kind of restaurant where you'll want to exercise restraint. $$$-$$$$

Kain Ingan

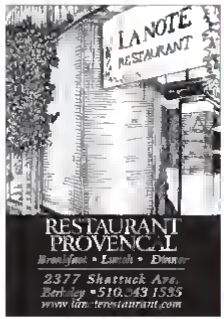
2101 14th Ave., Oakland, 510-891-8791, Kainingan.com. Kain Ingan is a labor of love for chef-owner Clarleen Cabay, whose East Oakland restaurant's name is a play on words in Tagalog that translates to "Let's eat, my friends." Like many Filipino eateries, the restaurant has a steam table and features a handful of saucy, long-cooked stews like pork adobo and the sinuous sprinkles that hold up to the treatment. But Cabay wanted to introduce diners to the freshness of Filipino cuisine, so about half the dishes are cooked to order in a hot wok. Try the hot-ok fried rice, a pungy-hot calamansi-marinated beef stir-fry that's served over soy-sauce-soaked rice. Or get the plump grilled to-order shrimp drenched in a bold black-garlic garlic sauce, which Cabay likened to a *sinigang*-infused aioli. Kain Ingan is an order-at the-counter kind of place, but the service is warm, and the portions are often big enough to feed the whole fiever potluck. $-$$

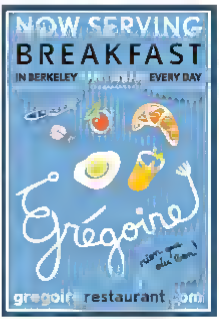
Zen

2315 Santa Clara Ave., Alameda, 510-521-7070. Zen's eclectic house cuisine encompasses Chinese, Hawaiian, Korean, Italian, and Japanese cooking traditions with unforeseen hits and mixed success. The spaghetti with meat mushrooms and fish roe and the kimchi-ribeloaf fried rice are tasty examples of comfort food, and the vermicelli with roast duck and mango is a sweet and savory treat, but the shallow garcard lobster and the panko-crusted fish and chips are best avoided. Desserts are on the hotel banquet level, but the mango sorbet is a nice tangy meal-closer. Impressive array of sake and sake cocktails, handsome low-key red-and-black ambience. $$

Price Key

Price codes measure diners will order a main course and beverage, share appetizers and desserts, and lly adequately: $
— up to $10 per person, $$
— $10-$25 $$$— $25-$50; $$$$ — more than $50.









farm-fresh ingredients in unusual California-fusion combinations. Since Patterson stepped down as chef, Kim Alter (formerly of Haven) has taken over and has added a $95, five-course tasting menu option. Strikingly dark, sleek setting; impressive wine list. $$$

Pretty Lady

1733 Peralta St., Oakland, 510-858-1213. At Pretty Lady every customer receives a fist bump from the Korean owner, and anyone who's in the mood can request a complimentary plate of homemade kimchi — even though the place is mainly an old-fashioned greasy spoon, not a Korean restaurant. But part of that Wee Oakland diner's charm is the fact that tryingle rice plates seem perfectly sound stable sharing: some space with cheesesteaks and Denver omelets. The cheesesteak is quite good, the omelets are hearty and workmanlike, and the breakfast burrito (available with kimchi inside, if you request it) is one of the better versions in town. $-$$

Rockin' Crawfish

211 Fourth Blvd., Oakland, 510-251-1057. Rockin' Crawfish boasts a peculiar hybrid menu: called "Asian Cajun," bred in the Vietnamese in pat community on the Gulf Coast, transformed in Orange County and reborn in the East Bay in 2010. The food is boiled seafood by-the-pound, served in plastic bags at five levels of spiciness. Appetizers are cheap fried boatbuild fare, but the shellfish is solid, and a gas to eat. Block out a few hours to get messy smashing crabs and ripping the heads off crawfish, washed down with cheap beer. And don't forget to tag the walls with a Sharpie. $-$$

Trader Vic's

9 Anchor Dr., Emeryville, 510-653-3400. After an extensive five-month renovation, the granddaddy of all tiki bars has adopted a more casual 21st century attitude, with a larger lounge area, more totems and less outdated tapestry and a lighter, spacer, more. Some of the food is still deep-fried and heavily sauced, but classics like the ham and Gruyere Cheese Bings and the oyster-spinach Bongo Soup continue to delight. Best of all, though, are the dazzling tropical cocktails served in a variety of bowls and flagons, especially the sweet, potent 1934 Mai Tai (a house original). $$$-$$$$



TUESDAYS — South Berkeley
2 – 6:30 pm
Adeline Street at 63rd Street

THURSDAYS — North Shattuck
3 – 7 pm
Shattuck Avenue at Rose Street

SATURDAYS — Downtown Berkeley
10 am – 3 pm
Center Street
at Martin Luther King Jr. Way

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Culinaria Craft Beer Tap Takeover Dedu's Round house taken over the taps at California Craft Beer, with a lineup of year-round and hard-to-find beers. Thu., Jan. 9, 5–8 p.m. California Craft Beer, 43977 Boscell Blvd., Fremont, 510/656-2887, californiacraftbeer.com/

Cheesemaking Workshop Learn to make three delicious types of cheese, including fresh chevre, whey cheese, and a traditional pressed farmstead. Sun., Jan. 12, 10 a.m.–1 p.m. $40. Berkeley Bowl, 1440 Ashby Ave., Berkeley, berkeleybowl.com

Edible Schoolyard Public Tour Includes garden and kitchen classroom observation, and shared organic mushroom. Thu., Jan. 9, 9 a.m.–noon. Free. Edible Schoolyard Garden, 1781 Rose St., Berkeley.

Farmstead Gather
Tasting A tragically extra tasting with all produce, benefiting food schools. Thursdays, 5–7 p.m. Saturdays, 2–5 p.m., Fridays, 5–7:30 p.m. $3 per flight, refreshed. Oakland B Wines, 4319 Le Sale Ave., Oakland, 510-984-9469, Farmstead@OaklandWines.com.

Eat Real Food Market Featuring food trucks, tents, carts and other vendors—including Southern's BBQ, Peter's Kettle Corn, MountainMike's (Italian food), Nau Vietnamese (Vietnamese comfort food), and Daniel's Texas Brew (coffee and iced drinks). Saturdays, 11 a.m.–4 p.m. Free. College of Alameda, 555 Atlantic Ave. Alameda. 510-522-7241, AlamedaPrideInc.org.

Eat the Street with Food Trucks Invite to take over, food, kids' activities, and Hospital Plaza's patronage. Fridays, 11 a.m.–2 p.m. Free. Truck vendors of California 2000 Free St., Oakland, 510-318-8400, MeasureCA.org.

Farmers by Arrive schools. Sustainable offering a la carte dinner menu specials prepared by food chosen Scott using recipes by favorite food writers. Tue., Jan. 14. Noon–4PM 5th St., Oakland 510-663-3900, CraneCreekFarm.com/

Farmers Market Wine Tasting by the glass for $5 at both the Vine St. and College Ave. quality check Facebook page—more to be announced, but no wine! Farmers will be present that day. Thursdays, 5–7 p.m. $5. Vintage Berkeley, 2123 Vine St., Berkeley. 510-665-8600.

Fermentation Series Fermented Lemon Curd and Kombucha Vinegar, with Kombucha Mother. Sat., Jan. 11, 10 a.m.–noon. $40. Oakland Underground Kitchen, 1100 Fifth Ave., Oakland. 510-444-1704, kcology.org/Center.org. Bay Area Hispanic Institute for Advancement, 1718 Eighth St., Berkeley. 510-525-1443, BAHAInc.com.

Berkeley Farmers' Farmers' Market Fresh produce supplied by local organic and specialty vendors. Saturdays, 9 a.m.–1 p.m. Free. Four Oakland Farmers Park, Bayfair Mall, 16565 E. 14th St., San Leandro. 510-357-8000, ShopBayfair.com.

Fremont Farmers Market With locally grown and produced fruit, vegetables, crafts, prepared, and more, produce WIC and EBT. Sundays, 10 a.m.–2 p.m. 510-638-6929. Fremont BART Station, 3410 East 12th St., Oakland.

Grand Lake Farmers' Market The weekly market with more than 70 produce, produce, foods, and arts and crafts vendors. Saturdays, 9 a.m.–2 p.m. free, 800-897-3276, AlamedaFarmersMarket.org/farmers-grand-lake. Grand Park, 5th Ave. and Lake Park Ave., Oakland. 800-258-7276, GrandLakeMkt.com/Events/Farmers/Default.asp.

Hayward City Hall Farmers' Market A farmers' market featuring locally grown and produce, foods from more 35 schools and specialty food purveyors. Saturdays, 9 a.m.–1 p.m., free, 800-467-7276. Agriculture Center Parking Lot, 777 B St., Hayward, 510-583-4000, DiNovaraEvents.com.

Kaiser Permanente Hayward Farmers Market With vendors selling locally grown California produce at the main Alameda to the produce and more 11 a.m.–2 p.m. free. PCMA.com. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Farmers' Market With vendors selling fresh all-organic fruits and vegetables. Fridays, 10 a.m.–2 p.m. free. PCMA.com. 3600 Telegraph Ave., Oakland.

Kensington Farmers Market With a variety of fresh flowers, an organic chocolatier, bee produce, fresh wild fish, fruits and vegetables, nuts, butters, bread, cheeses, fresh pasta, and seasonal surprises. This market also has live music and entertainment. Sundays, 10 a.m.–2 p.m., free, 510-847-0580, KensingtonFarmersMarket.org. Baldwin Circle, at the Colusa Circle, Kensington.

Lafayette Village Orchard Market Featuring organic produce and specialty foods. Free parking in Village Square at the top of La Salle Market Sundays 9 a.m.–1 p.m. free. MontclairVillage.com/farmers_market.html. Downtown Montclair Village, Lafayette and Moraga Area, La Salle.

North Berkeley Farmers Market With farmers, specialty crafts, all-organic produce, and more for sale, along with special programs and events. WIC and EBT programs. Thursdays 3–7 p.m., free, 510-548-3333, EcologyCenter.org. 1911 Acad. Ave., at Rose St., Berkeley.

North Oakland Children's Hospital Farmers' Market EBT and WIC okay.

Piedmont Farmers' Market Fresh produce, specialty foods, and more for sale. Saturdays, 9 a.m.–1 p.m. free. PiedmontFarmersMarket.org. Piedmont Middle School, 760 Magnolia Ave., Piedmont.

Pleasant Hill Farmers' Market Fresh produce, specialty foods, and more for sale. Saturdays, 9 a.m.–1 p.m. free. PleasantHillFarmersMarket.org. Pleasant Hill Park, 320 Gregory Lane, Pleasant Hill.

Rockridge Farmers' Market Fresh produce, specialty foods, and more for sale. Sundays, 10 a.m.–2 p.m. free. RockridgeFarmersMarket.org. Rockridge BART Station, 5660 College Ave., Oakland.

San Leandro Farmers' Market With fresh, organic fruits and vegetables, artisan foods, and more for sale. Thursdays, 10 a.m.–2 p.m. free. SanLeandroFarmersMarket.org. Downtown San Leandro, Parrott St. between Davis St. and Estudillo Ave., San Leandro.

Solano Avenue Farmers' Market Fresh produce, specialty foods, and more for sale. Sundays, 10 a.m.–2 p.m. free. SolanoAvenueFarmersMarket.org. Solano Ave. between Tacoma and Peralta Aves., Albany.

Temescal Farmers' Market With fresh produce, specialty foods, and more for sale. Saturdays, 9 a.m.–1 p.m. free. TemescalFarmersMarket.org. Temescal Park, 5295 Claremont Ave., Oakland.

Tuesday South Berkeley Farmers' Farmers Market Fresh and organic produce, breads, specialty items and more for sale plus special programs and events. Tuesdays 2–7 p.m. free. 510-548-3333, EcologyCenter.org. Tuesday produce vendors. Market, 63rd and Adeline Streets, Berkeley. 510-548-3333, EcologyCenter.org.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 6201 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

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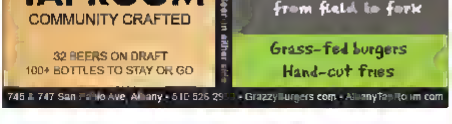
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FARMERS' MARKETS

Piedmont Farmers Farmers With freshly grown fruits and vegetables plus locally artisanal. Thursdays, 9 a.m.–1 p.m. Saturdays, 9 a.m.–1 p.m. free. PCMA.com. Alameda Farmers' Farmers' Market Ave. at Bay St., Alameda.

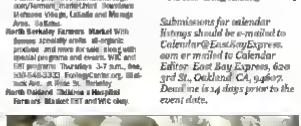
Bayfair Farm Fresh Farmers' Community



PICK

Cheesemaking Workshop

Learn where cheese comes from, and how to make it, at a workshop on Sunday at the Berkeley Oasis (1682 University Ave., Berkeley). Cheese-obsessed instructors Shannon Todd and Stephanie Soleil will demonstrate how you can homemake three different types of cheese — fresh cheese, whey-based cheese, and traditional pressed cheese — in your home kitchen. Samples will be offered, and, after participating in various stages of the cheesemaking process firsthand, each student can bring home a mini-"cheese cave" packed with fresh cheese, tools, recipes, and



Market — Arnold Rafkin

Sunday, Jan. 12, 10 a.m.–1 p.m. $40 plus $15 materials fee. BerkeleyOasis.com

MOVIES

MEN, WOMEN, MACHINES

The Past and the future (*Her*) Choose the former

By Kelly Vance



The Past is one of the best films of the season.

Asghar Farhadi's *The Past (Le passé)* is one of the best films of the season, with remarkable dramatic performances by actors Berenice Bejo and Ali Mosaffa. But don't expect sweetness and light. This 2013 family character study, a French-Italian production with dialogue in French and Farsi written by Farhadi (who also directed) and Massoumeh Lahidji, deposits us in a chronicle of deep-rooted dysfunctionality amongst people who seem to be sleepwalking through life.

Ahmad (played by Mosaffa) arrives in Paris from his native Tehran, where he has been living for four years since separating from his French wife, Marie (Bejo). The purpose of his trip is to finalize their divorce in the French courts, ostensibly so Marie can be free to marry her new lover, Samir (Tahar Rahim). Ahmad and Marie seem happy to see each other at the airport, but it doesn't take long for their joy to dissipate once they get in the car and begin discussing the family's loose ends.

And they are numerous. Marie's two daughters from the relationship before Ahmad, little Léa (Jeanne Jestin) and teenager Lucie (Pauline Burlet), both live with her, but Lucie in particular is upset with her mother's poor track record in keeping mates — Marie has changed guys three times during Lucie's life. Now another kid, Samir's angry hurt young son, Fouad (Elyes Aguis), has moved into Marie's house alongside Marie and her girls, and is causing trouble. The house itself mirrors the inhabitants: an achingly picturesque but cluttered nest in an unfashionable suburb of Paris, unhappily scrunched next to a busy railroad line.

Samir's situation is even messier. He and Marie intend to marry eventually, but Samir is still bound to his current wife Céline (Aleksandra Klebanska), who's in a coma after a mysterious, hastily explained suicide attempt. Céline evidently drank a lethal dose of chemical fluid in front of little Fouad at the family's dry-cleaning shop, and is now clinging to life in a hospital, and there are dark mutterings about the failed suicide by one of the shop's workers (Sabrina Ouazani). No wonder Marie, Samir, Lucie, and the kids are so jittery, and why Ahmad instantly feels so out of place when he accepts Marie's invitation to stay at the topsy-turvy house — the home he formerly shared with Marie and the girls — until the divorce business is settled.

The key to the extended family's misery is Marie. We're familiar with Bejo, the Argentine native, French international actress whose bright smile and sunny personality lit up the screen in *The Artist* and *Populaire*. Her Marie is a different animal entirely. Frazzled by life, yelling at the kids, nervously chain smoking, impulsively picking fights and then making up with her ex at the same time she's sniping at her new boyfriend — Marie seems primed to explode. She's a childish, self-centered wreck, and so is Samir. Each doubt, each ill-considered reaction, every burst of temper plays across her face like heat lightning. We're afraid of her and for her, but above all we're sorry for the kids, especially Lucie, who's on the verge of quitting the family and moving out.

> **The Past**
> Directed by Asghar Farhadi. With Bérénice Bejo and Ali Mosaffa. Opens Friday.
>
> **Her**
> Written and directed by Spike Jonze. With Joaquin Phoenix and Scarlett Johansson. Now playing.

Up against all this, Ahmad appears to be the embodiment of reason, calming Fouad and Léa, counseling Lucie, trying his best to soothe Marie, coolly sizing up Samir. His earlier life with these people now seems to him like a page from long ago, and he relates to them as if he were a traveling philosopher dispensing wisdom. This is the Paris in which none of the characters is "French" in the old sense (white Gallic). Instead, it's a Paris of immigrants and their children. For the Iranian-born international writer-director Farhadi, maker of the insightful *A Separation* and *About Elly*, the marital strife that plays out before Ahmad's thoughtful eyes may indeed be a metaphor for East-West relations. More likely it's a continuation of his investigations into the essential enigma of male-female chemistry, whether in Iran or in a dreary French banlieue. That mystery is unpredictable, unknowable, and permanent. And in *The Past*, the more unsolvable the better.

In the future there are a million ways to get your feelings hurt. That's the implicit message of *Her*, a not very satisfying, not especially nourishing combination sci-fi story/romantic comedy by Spike Jonze. Out there in the future, which eerily resembles the present, everyone plays the nerd (badly fitting clothes, awkward body language), especially Theodore (Joaquin Phoenix), a lonely man whose career as a letter writer for the emotionally illiterate leaves him longing for a tender gesture — even from a "hyper-intelligent OS" such as Samantha, the disembodied voice of Scarlett Johansson, in his computer.

Their love affair begins innocently with midnight phone sex, but eventually Samantha becomes his best, his only, friend. They have a great relationship except that she's a cyborg. Everyone is doing it. Still, there are limitations. Theodore yearns for something more. Samantha also has aspirations. She wants to be human, but given Theodore's disastrous history of awful dates with real women that's not very realistic. Nevertheless, in his dissatisfaction Theodore becomes attracted to his neighbor Amy (Amy Adams), who works for a game company. So the idea is planted.

Filmmaker Jonze, who seems more comfortable creating bite-sized videos than tussling with full-length scenarios (*Where the Wild Things Are*, *Being John Malkovich*), goes through the motions of describing Theodore's predicament distractedly, as if it were the most commonplace story in the world (well, come to think of it ...). Theodore is in the middle of a slo-mo divorce from Catherine (Rooney Mara). He plays video games every night but they bore him. The decors (colors, etc.) are retro but the technology is futuristic. Parodies of commercials (Apple, etc.) pop up. People and machines reference Alan Watts without delving beneath the surface, pure name-check.

Poor Theodore. What he really needs is a time machine. He could whisk himself back to the Vatican in the 16th-century era of the Medici popes and dabble in elaborate, painstaking frescoes instead of immediate electronic gratification. He could whack a yak in a yurt on the steppe. Or he could set the machine to "Fast-Forward Future" until the human race gets safely past stories about dorks like Theodore. The rest of us are still stuck here with *Her*. ●

Kelly.Vance@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to Zaineb.Mohammed@EastBayExpress.com.

OPENING

August: Osage County [illegible] Meryl Streep, Julia Roberts, Julianne Nicholson, [illegible] Tracy Letts' Oklahoma family [illegible] (121 min.) (K.V.)

Bitter Harvest [illegible] Through extensive archival and interviews with the [illegible] lawyers, [illegible] judges, politicians, [illegible] and journalists, and documentary uncovers the inner [illegible] (98 min.)

The Legend of Hercules [illegible] (125 min.)

Lone Survivor A four-man team of Navy SEALs gets dropped in the rugged mountains of Afghanistan on a mission to assassinate a Taliban chieftain. And then things go awry. Former Marine/Peter Berg (Battleship, The Kingdom) directs [illegible] Mark Wahlberg, Ben Foster, Emile Hirsch, and Taylor [illegible]

Rush [illegible] (121 min.) (K.V.)

The Past See the world's review (130 min.)

ONGOING

12 Years a Slave English filmmaker Steve McQueen plunges us into pre-Civil War America, where a cultured "free" freedman from upstate New York, Solomon Northup ([illegible] Chiwetel Ejiofor) is kidnapped and sold into bondage in the plantations of Louisiana. [illegible] (133 min.) (K.V.)

47 Ronin In feudal Japan, a samurai [illegible] (Keanu Reeves) [illegible] (119 min.)

All Is Lost Just a lone man (septuagenarian Robert Redford) aboard a sinking sailboat in the middle of the ocean, and what he does to try to survive. [illegible] J.C. Chandor [illegible] In its way it's really an extraordinarily intensive character study, played by Redford [illegible] (107 min.) (K.V.)

American Hustle David O. Russell's [illegible] New York con artists, [illegible] Christian Bale [illegible] Jennifer Lawrence [illegible] Amy Adams [illegible] Bradley Cooper, Jeremy Renner, and Louis C.K. [illegible] (137 min.) (K.V.)

Anchorman 2: The Legend Continues Newsman Ron Burgundy (Will Ferrell) [illegible] world's first 24-hour global cable news network. [illegible] (119 min.)

Blue Jasmine One of the very best movies in Woody Allen's lengthy [illegible] career, thanks largely to Cate Blanchett in the role of a snobbish, pill-popping, [illegible] New York socialite fallen on hard times, [illegible] Sally Hawkins, and Peter Sarsgaard in San Francisco's [illegible] (98 min.) (K.V.)

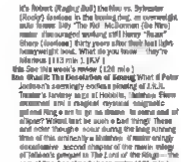
The Book Thief This WWII story of a small-town "good German" girl named Liesel (played by Sophie Nélisse) [illegible]

> **Showtimes Online**
> Movie showtimes and online ticket-buying at EastBayExpress.com, or by scanning the code below.

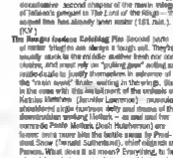












ONE-NIGHT STANDS

THURSDAY, JANUARY 9

American Jurisdiction: Jews and the Making of Neo-Classicism (90 min., 2012) (Main) Matthew Bernstein. (7:00)

Matthau (136 min., 1999) (The Magnificent Matthau) Point withdrawal. (7:30)

SATURDAY, JANUARY 11

Dirty Mo (103 min., 1976) Marland Aric Mellark. (New Parkway Theater) Oakland. (3:00)

The Rarely Heavier Events Show (100 min., 1975). (Albany Twin midnight)

SUNDAY, JANUARY 12

Alvin and the Chipmunks (92 or in., 2007). Party of the Parkway (Parkway 3rdin)

The Side Stages (88 min., 1972) (The Laurency, Berkeley 7:30)

TUESDAY, JANUARY 14

Hunter Page Records All (101 min., 2012). (Non Night Parkway 7:30)

WEDNESDAY, JANUARY 15

Hamlet (247 min. 2009) Presented by Berkeley Presents Live Worthy Cinemas (Rialto 7:00)

Nanosensors: Biology of Emergence (90 min., 2012). (Hermanhet Hall, Oakland, 7:30)



Calling All Filmmakers

The East Bay Express is now accepting submissions for our 3rd Annual Briefs Erotic Shorts Film Competition 2014

Briefs is the East Bay Express' Erotic Shorts Film Competition showcasing works by amateur and professional filmmakers. The one night screening will allow filmmakers who have explored the limits of adult entertainment to engage attendees in a liberating experience

EAST BAY EXPRESS

Submission Deadline is January 20, 2014

Screening Date is February 13, 2014 at the Grand Lake Theater Oakland

The Prizes are Judges Pick $500 & Audience Pick $1000

To register & get information email Briefs Erotic@EastBayExpress.com or visit EastBayExpress.com/BRIEFS2014

Photo by Glenn Bliss

CAN TECH TALENT HELP NEW BANDS THRIVE?

Zoo Labs in West Oakland is applying the business incubator model to music groups by integrating entrepreneurship and recording into intensive residency programs.

By Sam Levin



The Boston Boys said their season at Zoo Labs felt like an accelerated MBA program. Courtesy of Zoo Labs

At the South by Southwest music festival last year, The Boston Boys' band made up of four Berklee College of Music graduates, started to doubt whether it could find its place in the increasingly challenging music industry. "We're playing random showcases all around town," recalled Eric Robertson, an Ableton player and vocalist for the group. "We felt like 'What're missing? What are we doing wrong?'"

The underlying question was one that is familiar to any new band trying to stand out in a sea of up-and-coming groups: Could they survive as working musicians? Today, all four members of The Boston Boys — a group that calls its genre "future roots" — are dedicated to music full time and making a decent living, too. The Brooklyn-based group credits its success, in part to a trip last fall to West Oakland where it participated in the first-ever residency program at Zoo Labs, a new East Bay co-op/loft.

The Zoo Labs Music Residency, which is now receiving a second round of applications, is a two-week intensive program that gives a team of collaborators an opportunity to record new music, participate in workshops, and build a long-term business strategy. The concept is loosely based on the model of tech incubators like Y Combinator, which supports startups by providing early funding along with intensive training and networking in Silicon Valley.

Zoo Labs offers a hybrid between the traditional artist residencies and the emerging tech accelerators, explained Vinitha Watson, co-founder and executive director of the organization. "We are looking at expanding the middle class of musicians," said Watson, who lives in Oakland with her husband, David Watson, another Zoo Labs co-founder. "It's about how to sustain doing what you love — being able to support yourself and your family."

Watson and her husband are both former Google employees, now working in the music sector. Vinitha, who helped set up Google's first Indian headquarters in 2003, has a background as a singer and dancer specializing in South Indian styles. David, who previously worked as a software engineer for Google, is now a full-time music producer. The third co-founder of Zoo Labs is Anna Acquintapire, a Berkeley native and design strategist who has done consulting for high-profile clients such as Samsung and Nike.

The two-week program targets "entrepreneurial music-making teams" as Zoo Labs describes it. These teams can be groups of three to five people who make and produce music together in some capacity (whether a band or its own, a single artist and his or her producer and manager or a group of musicians and a videographer, etc.) The application involves a questionnaire, a project proposal, a one-minute video pitch, and a sampling of past musical projects. The next deadline is January 15, after which point Zoo Labs will choose one winning team that will complete its residency — which will be tailored specifically to the group and its individual goals — in March.

Aside from travel to Oakland, all expenses are covered by Zoo Labs including housing, access to a living area, a kitchen, showers, gym, and a garden. The facility features a 1,200 square-foot studio space with a live room for recording, control room (with a 48-channel SSL Duality mixing board), two isolation booths, and a wide range of instruments and recording equipment. During the two weeks "we give them basically all the support that they need," explained Vinitha Watson. The group participates in a series of workshops and classes with guest professors, consultants and music and tech industry experts, in addition to recording at least three songs during the program. Artists retain ownership rights on songs produced during the residency and Zoo Labs acts as publishing administrator of the songs with rights to 12 percent commission. Any generated income is reinvested into the co-op/residency program, Watson said.

"It's a fully immersive program," said Damien Lewis, a Grammy-nominated Bay Area music producer and engineer who worked as the recording engineer, co-producer, and mixer for the first Zoo Labs residency with The Boston Boys. "It's like moving to China and learning to speak Chinese. I've never been anything like it before."

Grants and private donors — many who work at tech companies like Google and Facebook — provide the main sources of funding for the residency, which costs about $20,000. Those funders also support several other Zoo Labs programs separate from the residency including a "starting Jerk" co-working space co-op for businesses that pay monthly memberships. It is also in the process of launching a "beat lab" which will include studio space and equipment available to producers who pay monthly fees. Zoo Labs plans to offer the two-week residency three times a year.

"With the music industry going into this new mainstand, what we call the Wild West — we realized there needed to be some sort of support system," Vinitha said.

Details

Applications for the residency are available at ZooLabs.site/room now. Visit ZooLabs.org and Facebook.com/TheZooCommunity for more information.

"The residency was really born out of this need to give artists a creative space to do their thing and, on top of that, give them strategic business and design classes to be able to propel their product forward."

For The Boston Boys, the experience was transformative, said band manager Rae Barron, noting that it felt like all five of them received an MBA in just two weeks. "We deconstructed who we are and we rebuilt it with a strategy ... It accelerated our career by a whole year."

Barron reflected on the program during a Skype interview from Morocco, where the band is currently touring as part of a collaboration between the US State Department and the US Embassy in Morocco. Since 2012 The Boston Boys have performed in countries around the globe — including Egypt, Israel, Saudi Arabia, Belarus, and Montenegro — funded by a State Department exchange program. During the residency in Oakland The Boston Boys solidified a strategic plan to expand on these kinds of partnerships, which often involve educational workshops. The band is now working on a curriculum it can bring to American schools, Barron said.

The hope is that school gigs will be a key source of revenue to supplement The Boston Boys' professional performance gigs, Barron said. "This is a business. I think bands make the mistake of trying they just want to focus on the music. But companies don't just focus on their product."

The residency shifted the way The Boston Boys approach the business side of the band, added Robertson, 24. "It was something we were thinking about all the time, but something we were intimidated by. [At the Zoo], it's something we became excited about. It was like 'Wow, this is an opportunity.'"

Barron said that one comment David Watson made to him in a discussion about new sources of music distribution has stayed with him since the program. "If you're just new, you've already got barriers to entry. The major players are mobilizing against you. You need to be using new, where no one else exists ... The Zoo asked us to speak in those terms and I think that was incredibly special."

It's clear that tech innovation in the music industry is critical, said Vinitha Watson. She noted that, for new bands, "I'll venture to say the album is dead. It's too expensive to make an EP." That means that songs are nothing more than a marketing tool or business card. "And if that's your business card, then what's your business?"

"THIS IS A BUSINESS. I THINK BANDS MAKE THE MISTAKE OF SAYING THEY JUST WANT TO FOCUS ON THE MUSIC. BUT COMPANIES DON'T JUST FOCUS ON THEIR PRODUCTS."

Once musicians start to think of entrepreneurship as a creative process, just like songwriting and performing, they realize both goals are aligned, she said. "Programming, like creating music, is very creative. We are trying to bring those worlds together in a very concrete way."

Lewis, who has collaborated with pop stars such as Katy Perry, Rihanna, and Mariah Carey, said he regularly encounters talented artists who struggle with basic business and promotional aspects. "Musicians are now a standard part of being a musician.

"In the past, you were expected to practice your instrument, write great songs, and play gigs," he said, noting that technology has leveled the playing field. "The bands that are successful, it's usually because one or several of them are very business-savvy."

Having an opportunity to focus exclusively on your band for two weeks — both by making music and building a business strategy — is thus very valuable, Lewis added. "To get a block of time to work on music and be completely dedicated to it, to turn off your cellphone and be fully engaged in the process, that's super powerful."

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FINDING THE FUNK IN THE LIBRARY

Librarians at the Berkeley Public Library show off their music collection by throwing a monthly dance party

By Shelby Pope



Shelby Pope

Librarians Dayna Holz and Michele McKenzie.

Over the course of a cold Tuesday evening in December, a group of thirty people transformed the large, fluorescent-lit community room of the downtown Berkeley Public Library into something that no one resembled *Soul Train*. The music got loud. People started dancing. The DJ — Rickey Vincent of KPFA, who is also a UC Berkeley professor and funk scholar — growled along to the Ohio Players, dropped into funk's many subgenres, and taught the crowd about the history of funk in between songs.

"That sort of heavy stuff," he said over a song by proto-innovators Trouble Funk. "People want that heavy funk."

The event was the second in the Berkeley Public Library's "Mining the Library" program — a three-part series that enlists popular local radio DJs to dig through the library's music collection and play a set of songs around a theme. Arts and music librarian Michele McKenzie developed the series when she realized the main way she discovers new music — through local radio DJs — could also help showcase the library's collection. Wanting to demonstrate that there was more to the library's collection than just classical music, she reached out to some of her favorite DJs specializing in other genres.

For Vincent, one of the biggest advantages of the library's collection is the access to rare, out-of-print, and expensive box sets — like the one that included an alternate take of the Isley Brothers' "Take Me to the Next Phase," which played during his set. "For most of us collectors, we'd like to have an alternate seven-minute take of our favorite song, but we don't have the resources to get all of those artists fifty-, sixty-dollar compact discs," he said. "That was the most exciting part of their CD collection. There a stuff that I had long since given up on — unreleased tracks and remixes — that are in some of these box sets."

Event Details

"Min ng The Library"
with KALX's Rubberband Girl happens Sunday
Jan. 12, at the Berkeley Public Library (2090 Kittredge St.) in the 3rd Floor Meeting Room 2 p.m., free.
BerkeleyPublicLibrary.org

The librarians also wanted to highlight their vinyl collection — 6,000 carefully preserved records (a larger number of LPs than funk the San Francisco and Oakland public library systems offer) dating from the 1960s to early '90s — housed in a back room on the fifth floor of the downtown branch.

"The collection was a revelation," said KALW DJ Dore Stein, who DJed a set of world-jazz and cross-cultural music hybrids library in November. "This is a resource that people really should take advantage of. Most of what I play is not mainstream. I was very impressed they had virtually all of [the music] I picked. The few things that they didn't have, Michele immediately ordered."

While the Berkeley library has been dedicated to embracing new music technologies — it was the first library in the Bay Area to start buying CDs in the 1970s and now boasts an impressive streaming music service — its desire to always be on the forefront of new technology has thrown the future of the vinyl collection into question. Although vinyl has surged in popularity in recent years, it's still viewed by many as a dead format, and some at the library don't see value in maintaining the collection.

"Libraries want to be the cutting edge, and there is a perception that analog is not hip," said McKenzie. "We're often told that we are not an archive."

It's the same debate the library had a few years ago about cassette tapes, until an avid music librarian, Dayna Holz, who helped organize the series. "How many different formats does the library collect and maintain? Since we have not added to the vinyl collection in over twenty years, it's not fresh and it's not perceived as something that could be active."

Because the library's budget allocation is determined by how often certain materials are checked out, the librarians' vinyl fans themselves, have to constantly prove that patrons are interested in the collection. They're hoping to drum up enough interest to eventually expand it (the library stopped buying records in the early Nineties) and want to get a record player for the library.

Young people who are discovering vinyl — who want to try out the format can do that here, without making a massive investment," said McKenzie. "We're looking for support, because if the vinyl collection is going to stay here, it has to come from the patrons. If people want it, they're going to have to fight for it."

The series ends on January 12 with an hour of '50s- and '60s-era lounge and exotica almoon by KALX's Erin Pruneluk (also known as Rubberband Girl) Pruneluk described her upcoming set as "mid-century bachelorette pad" and, accordingly, mocktails will be served.

At Vincent's event, people kept dancing even as he transitioned from the familiar (Aretha Franklin's "Respect") to the obscure (A funk by the Black Panthers band, of the compilation *Listen, Whitey!*). The librarians joined in, as did the security guard on duty.

"Do you feel that?" Vincent and, over a Parliament song. "The first note spanks the beat. The tension between wildness and structure, that's why funk never gets old, never gets stale. You can find that funk right here in the library."

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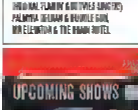
THU 1/09
KNIGHTRESS M1
SYMBIZ

FRI 1/10
DEATH VALLEY HIGH
FLOOR OF NOISE, HAPPY HOUR

FRI 1/17
ROY LONEY & THE PHANTOM MOVERS
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BELIEVER

THURSDAY 1/23
SASHA GO HARD

FRIDAY 1/24
BELLEZA CONNECTION: BRAZILIAN CARNIVAL PARTY

TUESDAY 1/28
WE GOT NEXT COMEDY TOUR

THURSDAY 1/30
RYE RYE
BLAKE LEWIS

MONDAY 1/27
ERIC BELLINGER

FRIDAY 1/24
TEA LEAF GREEN

WEDNESDAY 1/29
THE MEMORIALS

FRIDAY 1/31
GIRAFFAGE

SUNDAY 2/02
DANA SALZMAN

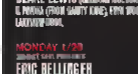
MONDAY 2/03
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WED 2/05
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THURSDAY 2/06
YOUNG OHO



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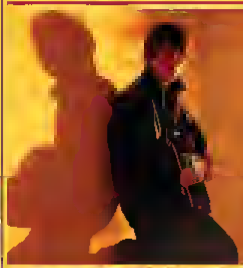
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Calvin Keys

Electric Keys

Calvin Keys has played electric guitar throughout a half-century career that has included stints with Ahmad Jamal and Ray Charles. On *Electric Keys*, the fifteenth album to appear under his name since his 1971 debut on the short-lived, now-legendary Black Jazz label, the Omaha-born Oakland resident is more electrified than ever, having cranked up the volume to produce blistering shards of sound that at times border on heavy metal.

Much like George Benson and Grant Green, who also developed their chops during the Sixties by playing soul-jazz in a now-largely-



distant network of jam cocktail lounges in African American communities throughout the country, Keys approaches improvisation with equal parts blues and bop. What most distinguishes his style is the way he uses repetition of and variations on short phrases to intensify his fleet-fingered solo flights.

Electric Keys is his second CD for Wide Hive, a wildly eclectic San Francisco label run by bassist-keyboardist Matt Montgomery and organist Gregory Hawes, who are joined on the disc by Keys, trombonist Mike Runta, saxophonist Doug Rowan, and drummers Josh Jones and Thomas McCree in a band billed as the Wide Hive Players. The septet also has a recent album rebel Turnstyle on which Keys is featured less prominently.) Highlights of *Electric Keys* include a deliciously syncopated slice of second-line New Orleans funk called "Sensor Moment," a couple of slow blues tunes, and a gently waltzing update of Shawn-Neeg," the title track of the guitarist's first Black Jazz release (Wide Hive)

— Lee Hildebrand

Stephen Malkmus & the Jicks

Wig Out at Jagbags

Despite having been born and raised in California, Stephen Malkmus, dating back to his seminal work with Pavement, has generally written lyrics and music more suited for indie Brooklyn than psychedelic San Francisco. Plus, with the Jicks, Malkmus has been lampooning hippies since 2001's tenderly hilarious "Jenny and the Ess-Dog," about an ill-fated couple whose relationship may foreshadow as the mood of those day, Trey So when "Cinnamon and Lesbians," unusually the spittin image of the Dead's "St. Stephen," was leaked in late 2013, it was as much of a surprise as the summery "Lariat," also from SM & the Jicks new LP, *Wig Out at Jagbags*, which talks of living on "Tennyson and venison and the Grateful Dead."

On *Wig Out*, as over the gist of Malkmus' intelligent but breezy songwriting nods most to *Loaded*-era Velvet Underground and the brain-teasing wordplay of *Blonde on Blonde*-era Dylan. But the album s deeply warm vintage guitar and drum sounds (often harking back to Neu! and early Steely Dan) and focused freak-outs, starting with the "Purple Haze"-esque mind-meld of "Planetary Motion," suggests at certain moments that Malkmus spent the months leading up to *Wig Out's* recording listening only to Aerosmith.



Most significant with *Wig Out's* release, however is that Malkmus, 47, has now been playing with the Jicks longer than he was a member of Pavement, a group more keen on creative tunings than the Jicks' creative chord changes; and *Wig Out* represents a twelve-track collection of original songs from a band in its prime. While Malkmus' aforementioned wordplay can be hit-or-miss, *Wig Out's* playful explosions, more powerful and profound than any jam band's, beautifully land the quartet's sound at times right smack on the Monterey Pop stage. (Matador)

— Adam Perry

Angel Haze

Dirty Gold

Dirty Gold entered the world auspiciously. In late December, after what were apparently a series of frustrating label negotiations and release-date delays for her debut studio album, the rapper and singer Angel Haze took to Twitter with a rapidly escalating restlessness of the kind that can only end in an explosion. Which, of course it did. "So sorry to @Island/Republic Records," the now-infamous tweet read, "but fuck you." And with that, Haze leaked her own album or, Soundcloud a full three months before it was to be formally released – a mic-drop of a move that had the dual benefit of both ensuring a raft of press and further endearing Haze's rebel persona.

The music is like that, too: brash and inchoate, pumped full of classic hip-hop braggadocio and bad-girl bombast. *What these people mad at me for? is it because they can't jack my free-flow?*, Haze raps on "Sing About Me," coming off with an otherworldly combination of MIA's attitude and Azealia Banks' machine-gun flow (Haze raps confidently, in fact, that it took me fully four listens to transcribe just that lyric.) But that's not to say Haze is all sizzle and on substance. After all, the former Rayksea Angel Wilson has always been more willing than her peers to delve into confessional material (often about her ultra-religious upbringing, which she often likens to growing up in a cult) – which is welcome, even when it gets lost in all those rapid-fire rhymes and occasionally veers toward conscious-lite preachiness.



Though *Gold* probably would've emerged from that label-mandated gestation period a little more polished and a little more palatable, this is Haze being Haze who would want her any other way? (Island/Republic)

— Ellen Cushing

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Sat 1/11 9 pm	JERRY MILLER & TERRY HAGGERTY BAND	Rock
Sun 1/12 7:30 pm	ORIGINAL SOUNDS OF THE BAY HOSTED BY ERIC EQ YOUNG	Rock Showcase
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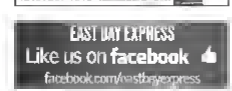
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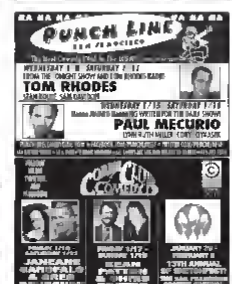
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CONCERTS & CLUBS

THURSDAY 9

EAST BAY

Experimental & Avant-Garde

Smooth Electric Blues w/ The Sharps, Wesley and Kent Brainerd, Chelsea B 7pm $8

Jazz, Lounge, & Cabaret

Cheap Suit Serenaders Freight & Salvage Coffeehouse, 8 p.m., $24.50, $20.50

Happy Hour Jazz a meeting line-up of artists, The Mezzo Arts Center 7 p.m., free

Jason Patricks Trio Jazzschool, 9 p.m., $15 $12 for students and Jazzschool Members $10 for Jazz Guitar Subterranean Orchestra 8 p.m., $10-$15

Rock & Pop

Roots, Snake w/ Forgotten Boys Blood-moon, and North, El's Mile High Club, 9 p.m. $5-$10

Son of Many w/ Orangetriangle, The Knee Benders, and Buffalo Bills, Stork Club, 9 p.m. $5

Soul, Funk, R&B, & Hip-Hop

Funk Country Funk live funk, soul, hip-hop, and Latin music, Starry Plough, 9 p.m. free

Roots, Ska Hands / Dave Pella, Roots, Sun, Young Rowdy Dudes, Tamra Rosette, and Emelye Swan G, The New Moon B 7:30, $10

World, Latin, Reggae, & Reggaeton

Reggae Jam w/ Tekel and Stem Roots, East Bay Roots Reggae Sabado Roots, and DJ Chu Soy/Mariano Sound, Ashkenazi, 9:30 p.m. $8, $10

Cyclone Mystique Cabaret/Soc Religion-Soul Underground: The Music of World-record Launch event for and history and feminist collaboration project between Los Contenidos and Andre Thierry. Featuring concert by Los Alcoholics David Hidalgo, and Thierry, Los Alcoholics Mestizos Art Center, 7:30-9:30 p.m., $30 in Mestizos $20 at the door

SAN FRANCISCO

Blues, Folk, & Country

The Odd Orchestra w/ dinosaurchickens, hermaphrodite, and The Belle Aphonia, 9 p.m. $TBA

Alvin Hammond's Blues Harmonica Blowout SFJAZZ Center 7:30 p.m., $25-$45

Mountain Rage Brass Cats, 9 p.m., The Mother Lode w/ Adrian Xavier Brass Ensemble, Hotel Utah B p.m., $8, $10

Tamalpa Lessons and the Transitional Express Women & Roots, 7:30 & 8:30 p.m. $20, $22

Classical & Opera

San Francisco Symphony performs Beethoven's Romances for Violin and Orchestra and Mahler's Piano Concerto, Symphony & Orchestra Institute No. 20 with Mahler's Piano on Alto with Symphonic and Bassoon Thomas Trumpet, Davies Symphony Hall, 7 p.m. $15-$152

Experimental & Avant-Garde

STRUNG OUT: An Evening of Solo Roots, 8 / Harvest Fiers, Joe Gore and Tom Latamore, 8 Bar, 9 p.m. Bar

Jazz, Lounge, & Cabaret

La Jazz Hot plays the music of Django Rein-hardt SFJAZZ Center B & 9:30 p.m., $20 Tom Jeffrey Hotel Nikko, 8 p.m., $55

Rock & Pop

Bombshows w/ Carmonaise, Hemlock Tavern, 9:30 p.m. $5

Roots, and The Kingpins / The Shins and Dawn Lyon, Make-Out Room 9 p.m., $6

Singersmaker w/ Odd Owl and Margaret the King, Margaret 10 p.m., $5 Room, 10pm, $10 after

JOHNATHEMAN w/ Stymie, Hank & Roses, Music Hall 10 p.m., $7 $10

Stone Roses w/ Tie-ons and Memory Roses Bar & Roses, Rose Hall, 8 p.m. $12

Friendship w/ Tame Impala and The Rosers, The Chariot 8 p.m. $10 $17

Earth Anniversary Show: God, Geographies w/ Bees and Ways and DJ Kevin Jackson Hotshot Show, 9:30 p.m. sold out

Turn On the Bass w / Catch'n Gold, The Cold Medallists, and The Sweet Nibbs, Mad Dog B p.m. $6

Soul, Funk, R&B, & Hip-Hop

Stone Foxxx w/ Big Trainer Band Bonus Bonus Room, 9 p.m., $5, $8

World, Latin, Reggae, & Reggaeton

Andy Ramirez / Janet Feiguera, Yvette's Bar Ashkenazi, 9 p.m., $21

Bacalao 2014 Wet Merengue Opera House, 7:30 p.m., $40-$200

FRIDAY 10

EAST BAY

Blues, Folk, & Country

The Berkeley Gothas Harmonica fest. Julian Jennings, Zarabeza, and Lu Brown, Starry Plough 9 p.m., $8-$12

Kelly McKeithey w/ Tight Water and Laura Stevens and the Heartache Avalon Cafe, 9 p.m., $7

The Limelight Wine Dance Geoffrey's Inner Place 8 p.m., $5

Danny Lacey w/ Ike Stubblefield Band feat. Miss Carmen Cafe, Ashkenazi, 8 p.m., $15, $17 Ashkenazi

Classical & Opera

Jerry Keddene Lauds Stanford-Berkeley Arts Festival noon, free

Experimental & Avant-Garde

A Cello Marianne Davis / Collection and Alex Kelly Lewis's Basement noise Theatre, 8 p.m., $10-$15

Gospel & Vocal

Ambient Voices Lutgenhaus, 8:30 p.m., free

Jazz, Lounge, & Cabaret

Art Lande-Ella Jenkinson Quartet Piedmont Piano Company 8 p.m., $15

David Jeffrey's Jazz Fiesta Santa Clarita, 7:30 p.m., free

E.M. Wainwright Jazzschool A p.m., $20, $15 for seniors and students

James Nash/Bobby Vega/Bruce Alternative Rhonda 9:30 p.m. $10

Terrance Trenton Tio Roots, 8 p.m. free

Rock & Pop

Ambient Roots w/ Armchair Splits and Somerset's Lounge, 1:3-3:4 Bell Breast, 9 p.m., $TBA

Basement w/ Sats, Lisa Prendiville, Deep Dirty Bones, and Afternoon, The Stupid, 9 p.m. $6

Blake w / Bees w/ rabbi House, Luminous Noises, and The PHONES, Bone Club 9 p.m. $6

The Bat Tolidos w/ Mystic Knights at the Utter Semillonk, Piranha Portal, Proofhouse, and Party Bus, 36 4 Ground, 8 p.m. $10

Soul, Funk, R&B, & Hip-Hop

Tower of Power Yoshi's Oakland, A & 10 p.m. $35-$45

World, Latin, Reggae, & Reggaeton

Bolivia Connection: Brazilian Carnival Party feat. Harmonica Ala Isak, Lucia K, Pepika from Sambasia, Rosario, and Caporina Lutanda California, The Alto Parish, 9 p.m. $10, $15

SAN FRANCISCO

Blues, Folk, & Country

Zeke Mordecai w/ The BeardPackers and Pandelirium, Mad Dog B p.m., $8 $10

Jayce Glaze Jazz Noteworks, B p.m., midnight, free

Lia Ices w / Minded Mitts Well, The Chapel, B p.m. $12 $15

Brass Wives w/ Wives **Harmonica Matthew** SFJAZZ Center, 7:30 p.m. $25-$55

Tomasz Stanko w/ **The Cannonball Express Women** & Roots, 7:30 & 10 p.m., $30, $32

Classical & Opera

San Francisco Symphony performs Beethoven's Romances for Violin and Orchestra and Mahler's Piano Alternative Energy w/ Alexander Bloomfield, on violin, Mozart Piano on electronics and Beethoven Piano Sonata: orchestra, Roots, Symphony Hall, 8 p.m., $15-$152

Jazz, Lounge, & Cabaret

Irish Center Ensemble Sax Poppy Art Noise, 7:30 p.m., $15-$20

Roots, Jammin' Jazz Orchestra Top of the Mark, 8 p.m. 12:30 a.m., $10

Sleepwave Matthew Brown Mac, 8 p.m., sold out

Brass Roots, Roots, Brass Brass Roots, 8 p.m. $10

Nubian Roots, Karma w/ DJ Nemes, BNA Lounge 9:30 p.m., $10

Jazz Library Ryan Quartet Jazz & Ambient Wine and Bottles, 6:30-8 p.m., free

Tom Lander Trio Roots Cafe, 7:30 p.m., free

Rock & Pop

Harmonicats / Sun Hop Pal, Hungry Sidney and The Wine Kids, Slim's, A p.m. $15

The Many Trips w/ **Majesty To Hell, Hard Fall Hearts, and Blackstop Tragedy**, Hotel Utah, 8 p.m., $10

Brass Wives Conspiracy w/ Quercus Natural and Sleeping Bones, The Independent, 8 p.m., $15

Death Valley High w/ Pleas Resistant and Happy Birds, Rock & Roots, Bonus Hall 9 p.m., $7, $8

Spoo on the Roots, w/ Spiderwoman and The Midnight Shockers, Matthew Brown, 9 p.m., $6

Slide Broadcast, Punk Rock Mob w/ Matthew Resistance and the Vaudevillains, and Roots, Soup Dropout, BNA Shaggi, 9 p.m., $17 $12

The Roots, w/ Matthew Edwards and the Unfortunates, Make-Out Room, 7:30 p.m., $6

Pianic in Resistance / My Stupid Resistance Sally Ye Yin, Brass Utah, 9 p.m., $10 Star Wall w/ Waves and the Sky, Brass Armchair Bonus Hall, 8 p.m. $14 $18

Trends w/ Poor Moon and Spin St. Terrace, Brass Mother Bonus Hall, 8:30 p.m., sold out

Tenth Anniversary Show feat. Wives w/ Wives and The Brother Grimm, Chris Isaly and BAS, Rickshaw Stop, 8 p.m., $20

Soul, Funk, R&B, & Hip-Hop

Bonus Lovelace Yoshi's The Ashkenazi, 8 & 10 p.m. $30-$40

Sleep and No Leaves w/ Tall Kiter Pony Fight, Matt Jaffe and the Nobodaries, and Poor Dear, 30 Roots, Social House 9 p.m. free

World, Latin, Reggae, & Reggaeton

BeamYou 2014 Wet Merengue Opera House, 7:30 p.m. $40-$200

SATURDAY 11

EAST BAY

Blues, Folk, & Country

Jolie McCutcheon Freight & Salvage Coffeehouse, 8 p.m., $20.50, $20.50

Gabe Scoggins w/ Fog Runner, John Knight, and VLEN, Shell Shots, 8 p.m., $7

Tom Ghoulomy/Thomas Ashkenazi, Artel

PICKS

Anita Wilson

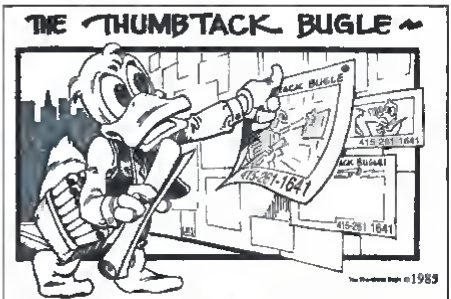
East St. Louis-born, Chicago-based singer-songwriter Anita Wilson is one of the finest rekindling gospel stylists to have emerged in recent years. Formerly featured with Donald Lawrence & Co., as well as having divine background vocals for such gospel stars as Hezekiah Walker, Marvin Sapp, and Vanessa Bell Armstrong, Wilson stepped out on her own in 2012 with a remarkable album titled *Worship Soul*. Unlike many gospel singers who holler and break syllables into seemingly endless cadences — and there's nothing wrong with that if done right — she delivers her Christian odes with consummate grace, letting her gorgeously rounded alto pipes, perfectly placed sustains, and jazz-imbued phrasing build them to reverent peaks of passion. Her treatment of James Taylor's "Shower the People" is particularly touching. Wilson, who at times brings the late Bay Area gospel singer Dannebelle Hall to mind, will perform at Beulah Memorial Cathedral (3900 Telegraph Ave., Oakland) on a bill with Tennessee vocalist Wess Morgan. — *Lee Hildebrand*

Friday Jan. 10, 7:30 p.m., $40. Experience It!Cary

Tower of Power

Tower of Power has been perfecting its unique style of groove music since 1968. Over the decades, nearly sixty different musicians have toured or recorded as part of the ten-piece soul outfit — a testament to the Oakland band's enduring legacy. Its large, funky horn section is particularly renowned, having collaborated with The Grateful Dead, Elton John, Rod Stewart, Huey Lewis and the News, Phish, and Aerosmith. Today four original members remain, and the band's sound is as fresh as ever, in part due to new lead vocalist Kay Greene, who has a honeyed voice and a commanding presence. You can see the band this weekend at Yoshi's San Francisco's West; Oakland), where it's on the midst of a five-day stint in advance of a tour with Journey and The Steve Miller Band later this year. Many shows are already sold out, but check website for ticket availability. — *Madeleine Key*

Friday–Sunday, Jan. 10–12. Times vary. $45. Yoshi's.com



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Yoga, and Stone Temple, Auckland Gate 8 p.m. $7

Gospel & Vocal

Betty Fo Longmore, 9:30 a.m. free

Jazz, Lounge, & Cabaret

The Oakland Swells 2 feat Josh Sinns and Hand Po ...semahad, 9 p.m. $15, $12 for Observed and seniors

Kirsane Ble Cafe Lulu, 7 p.m., free

GHOS w/ Winner Mid, Starlit Swiss 12 p.m. $8-$12

Patrick Hand Piedmont Piano Company, 8 p.m. $20

The Ile Tide Jupiter 8 p.m. free

Tiny and Quartet Cafe Unete, 7:30 p.m. free

Tito Puente Jones, 8:30 p.m. $17

A Very Hanukkah Soirs w/ Post Chaos of the Sacred Silversmual Hubbs Hubbs Brass and Fourteen Wheat Regrets, Ashkenazi Bells Speakeasy, 9 p.m., $18

Rock & Pop

Simon Fault w/ Hamlet Automic, Ghost Bones Sea Snake, and Brain Fight, 9:24 Stream, 8 p.m., $7

Chromatic Power Monograms on the 808, 7:30 p.m. free

Dexter Davies w/ Wand Birthday, Teeny Weenie, and Kitchen '50's Mike High Club 7 p.m. $5-$10

Hello Fun Rabbit Night Beat, Stand w/ Pyramids, Starry Plough, 8 p.m. $7 $9-$12

The Jerry Sims and Terry Haggerty Sims Ashkenaz, 8 p.m. $12 $15

Soul, Funk, R&B, & Hip-Hop

Tower of Power Yoshi's Oakland, 7:30 & 9:30 p.m. $35-$45

World, Latin, Reggae, & Reggaeton

Ancient Future Rahar and Tabla Beat Connect w/ Observed Drums of and Vishal Nagar, Rishi Chapel, 8 p.m. $15

Los Jabo and Friends Starry Plough, 9 p.m. free

Reggae Gold The Mix Dance 18 p.m., $18 before 11pm with RSVP

Sangha Grimes and Arthurian Solitude Fire Broken Tea, 8 p.m. free

SAN FRANCISCO

Blues, Folk, & Country

Andrew Lamm w/ and Mingle, Jeff Denny, and Keyes Ashand, Hotel Utah, 8 p.m., $10

Andy T and Nick Rion Roots w/ Jesse Magbeen, Biscuits & Blues 7:30 & 10 p.m. $20

Craig Pattenson and Meredith Axelrod Allen Cafe 6 p.m., and

The Saint Louis Theatre Roots GHOS w/ The Roots Rondition and Three Times Tied, Great American Roots Hall, 8 p.m., $13 $15

The Highway Poets Observed 7 p.m. $5-$7

Mark Hummel's Blues Kings 442 Observed SFAZZ Center 7:30 p.m. $25-$55

Mud Dudes all blades Lillian Bob music with Short Mignons, Hella Weeks, 2007 8 a.m. 19-15 p.m. free

Classical & Opera

San Francisco Symphony performs Beethoven's Birthdays, for Violin and Orchestra and Bowing Rules' Alternative Energy w/ Arthurian Earnestness on violin, Davies Hinns on electronics, and Michelle Hinns on musical conducting, Davies Symphony Hall 8 p.m., $15-$110

Jazz, Lounge, & Cabaret

Cheyenne Jackson Hotel Nikko, 8 p.m., and not

Gary Litty w/ The Jensen Analysis and Groups, El Rio, 8 p.m., $8

Ola Jensen Feb. Starlit, Jeff Hoern, and Simon Lott, Roots Roots Davies, 8 p.m., $15

Rock & Pop

Ashkenazis, solo w/ Waterbabies and There's Talk, Slim's, 8 p.m., $10, $12

Tenors of the Red Rooster w/ Tenorians, The Birdwords, Big Teeny Theory, Smuggling Wes Mind, Il Will, and MC John Goodman Birdie's Cafe Club, 8 p.m. $40

Electric 50 Davies Davies Roots, 17 p.m., free

Bingo's Umbrella w/ Jon Rio, Mother Fiction and special guests, The Independent, 9 p.m. $20, $15

The Mighty w/ Fighting The Villain, Set Sit Tiger and No Rival Bottom of the Hill, 8:30 p.m. $12

Osbourne w/ Jon Osbourne and Paint the Town White, Osbourne Tavern 8 p.m., $6

Shark w/ Sinnbrus and Sinners, Thee Parkside, 8 p.m., $8

U-Nite Te Zealand 7:30 p.m., $56-$196

Soul, Funk, R&B, & Hip-Hop

Mayo Cool-mmon w/ DJ Dalal, Yenne Slaps, and Nactalbus, 90 Davies Davies Room, 7 p.m., and

The Super Silly Davies Birthday Bash feat. Melody Mobile w/ Sells and Whistles, Monarch 10 p.m. $5-$17

World, Latin, Reggae, & Reggaeton

Bang Data w/ If Grapnel Nueva Ola and Foreign Affairs, 1015 Folsom Music Hall, 9 p.m., $10, $13

Roots Tide 2014 and Memorial Opera Davies 2 @ 7:30 p.m., $40-$260

SUNDAY 12

EAST BAY

Blues, Folk, & Country

Banjo Mose Starlit Hole, 1 p.m., FREE

Roots Sessions w/ Craig Carothers and Two Penny Freight & Sabergis Coffeehouse, 8 p.m., $12, $25

Sunday Morning Blues with Ray Shaw, Belle Mediterranean, 10 a.m., free

Uncle Lucas Issues at 5 p.m., performance at Utah, and sing & play-along at 7pm, Roots Cafe, $8 p.m. free

Classical & Opera

Bach Issues and Arthurian Sessions Lamphead, 4:30 p.m. $15 $ 10 for Observed and seniors

Experimental & Avant-Garde



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Jazz, Lounge, & Cabaret

Jazz and R&B Night Dorsey's Locker, 6:30 p.m. free
John Scofield Band Guild 5 p.m., free
Lao Wang Ensemble High Street Station Cafe, 5-6 p.m. free
Oakland to Mali Oakland Int. Kenny Washington Piedmont Piano Company 9 p.m. $20
Last Parisian Quartet Dimmis, 9 p.m. $10

Rock & Pop

Buckshot Day Twitching Tongues Like Jeffhat, New Bombs Turn Blue the Fifth, Oakland Metal Warehouse 7:30 p.m. $12
and Bedford Penguin's Sports Bar & Grill, 9 p.m. free
Hayward Flames Cafe Int. Hayward, 9 p.m. free
Lucky Hill + Winter Student Symposium 2014 Starry Plough, 4:7 p.m. free
Original Sounds Tony Barclay and showcase hosted by Eric 69 Young, Ashburn, 7:30 p.m., $15 $12 Regents
Serpent Crown w/ Fiend, The Stark Spells, World Of Salt, and Bad Angle Elk's Mile High Club 5 p.m., $6-$10

Soul, Funk, R&B, & Hip-Hop

and days in Oakland Chicago-style "stompin n / Team Oakland at 2 p.m. Student's Oakland 2-7 p.m. $5 Beach 4 p.m.
Tower of Power Yoshi's Oakland 7 & 9 p.m. $35-$45

World, Latin, Reggae, & Reggaeton

Ori Sunset Performances! La Peña Cultural

Center 2 p.m. free

SAN FRANCISCO

Blues, Folk, & Country

Balkan Night w/ Hank Bon and Arthur, The Knockout, 4 p.m., $6
Dashiell Schoen Farewell 8 p.m., $7-$10
Hank Schoen Co Beam Rendition Oakland Center, 7:30 p.m., $15-$20
Tin Roof Sunday Tom Parmele, 9 p.m., and

Classical & Opera

San Francisco Symphony Assistant Conductor Hsueh-Wantz Guest Symphony Hall 2 p.m., $36

Rock & Pop

Apocalyptorama SF Rock & Roller Music Hall, 9 p.m., $5
Deerhunter w/ J Locke and Merry Patrick, Bantwad Bloom 7:30 p.m. $8
Deerhunter, Jr / Rainbow and Oakland Headache, Fantasy Tavern 8:30 p.m. $5

Soul, Funk, R&B, & Hip-Hop

Meet Le Meet Yoshi's and Francisco 7 & 9 p.m. $30-$45
Kindle Session w/ PAPER, Skank Funk, Fallon and the Gaits, Kings Garage and Enlightened Madness and guests MIA, and 6:30 p.m. $13
Rendon at the Cypress w/ local grooves, Afrobeats musicians, and DJs, Rendon Room Room 9 p.m., free
Tenth Anniversary Super Soul, Louie and the Lyres, Cosmo Oakland and DJ Tim Sydia, Metamoo Stop 9 p.m., $10

World, Latin, Reggae, & Reggaeton

Elton Tan 2014 the American Opera House, 2 p.m. 960-0200

FEATURE LISTINGS

EAST BAY

1234 Oo Oakland 423-4bin St., Oakland 510-35-9505
2Sth Senior Oakland 477 29th St. Oakland 510-394-3145
370 Senior Art Gallery 5701 Telegraph Ave. Oakland, 510-654-6874,
924 Ultimate 924 Gilman St., Berkeley 510-525-9726,
Actual Site 6348 San Pablo Ave. Oakland 510-654-3488
Ah and A Lounge 492 3rd St., Lower Polk Oakland, 510-444-2377
Alhambra 1st 1907 San Pablo Ave., Berkeley 510-843-2473
The Alley 3324 Grand Ave. Oakland, 510-444-8506,
Apache Bean 2455 Telegraph Ave., Berkeley 510-540-1120
Art Home Gallery & Cultural Center 2966 Shattuck Ave. Berkeley 510-473-3070,
Ashkenaz 1317 San Pablo Ave. Berkeley 510-525-5054
Oakland Cafe 1620 Broadway Oakland, 510-893-1440
The Cafe 2367 Park Pl., Point Richmond, 510-231-1500
Center 40 San 340 57th St. Oakland 510-444-2266
Frank Bette Center for the Arts 1601 Lincoln St., Oakland 510-523-6467,
The Center 1301 B St. Hayward, 510-886-8250
Cafe 1st Floor 1621 Telegraph Ave., Oakland, 510-763-7711,
Dublin Music 2500 Dublin and Shaw Ave., Emeryville, 510-444-3030,
Club 21 211 Franklin St. Oakland, 510-268-9425
Club Asian 420 Old St. Oakland, 510-452-0579
Center 308 3300 Grand Ave Oakland 510-444-3224,
Cuspa Lounge 5427 College Ave., Oakland, 510-655-2611
The Penthouse Club 1508 12th St. Oakland, 510-413-8613
Courtney Pavilion 1914 Harbor Way South, Richmond, 510-215-0700
Garden 466 10th St., Oakland 510-30-3124
Ingles Hall 2305 Alameda Ave. Alameda 415-286-9205,
Long Lounge 3255 Lakeshore Ave. Oakland, 510-338-4911,
Eli's Mile High Club 3629 Shattuck Ave. Oakland, 510-654-6046,
Ella Art Lounge 10 Grand Ave., Oakland 510-251-4100,
Insomnia & Tavern Bathroom 1216 Shattuck Way, Oakland, 510-665-2350
Next Conspiracies Lounge 2246 Shattuck Avenue Way Berkeley 510-845-7800,
Parkside Island TBA Lounge 1304 Lakeside Ave. Oakland, 510-763-8332,
Pat Kenneth 1807 Telegraph Ave., Oakland 800-755-3000,
Ratings & Ratings 2300 Fillmore St., Berkeley 510-644-2020,
The Greek Theatre 2001 Hearst Ave. Berkeley 510-642-9988
Harry Hall UC Berkeley Clark Kerr Way at College Ave.), Berkeley, 510-642-9988
Hill Street Station 1310 High St. Oakland 510-635-9040
Island Vacation Club 1435 Island St. Alameda, 510-865-2525,
Jay Bees 2021 San Pablo Ave., Albany, 510-898-1888,
Jazzschool 2087 Addison St., Berkeley 510-845-5373,
Jewish Community Center of the East Bay 1414 Walnut St., Berkeley, 510-848-0237
John Patitucci's 3813 Park St., Alameda, 510-522-5565,
Julie's Coffee & Tea Garden 1281 Park St. Alameda, 510-865-2385,
Jupiter 2115 Allston Ave. Berkeley, 510-843-8277,
Kimmie's Carnival 430 Third St. Oakland 510-444-5401,
Kingman 1 Lounge 2532 Grand Ave., Oakland, 510-451-54464,
La Peña Cultural Center 2105 Oakland Ave., Berkeley, 510-849-2568,
Levay Tailing Theatre 600 Fallon St. Oakland 510-452-3543,
The Layover 1512 Franklin St., Oakland 510-834-1537
The Lighthouse Saloon 2272 Telegraph Ave. Oakland
Lost Weekend Lounge 2320 Santa Clara Ave., Alameda 510-523-4700,
Lounge 3411 3411 Mountain Blvd, Oakland 510-531-3411
Lulu's Espresso & Lounge 2221 Shattuck Way, Oakland, 510-843-5343,
Other Lounge 5905 Mountain Blvd Oakland 510-339-2255,

Missouri Lounge 2000 San Pablo Ave., Berkeley 510-843-8980,
New Earthbeam City 1919 Webster St. Oakland 510-251-6700
The New Parish 579 14th St. Oakland, 510-444-7474
The Night Light 313 Broadway, Oakland 510-287-8113
Oakland Metro Operahouse 630 2nd St., Oakland 510-763-4146,
ORACLE Arena 7000 Coliseum Way Oakland 510-569-2121,
Paramount Theatre 2025 Broadway Oakland 510-465-6400,
Piedmont Piano Company 4733 and Piedmont Ave. Oakland, 510-547-4888,
Quinn's Lighthouse 1951 Embarkadero Cove, Oakland, 510 536-2050,
Radio 439 15th St., Oakland, 510-451-2888
Rockwell Cultural Works 2013 Harding Ave. Oakland 510-865-5080,
The Oak Stanley 3745 San Pablo Ave., Oakland
Oakland's Penthouse 1700 Oakland Ave., Oakland 510-337-9200,
Ruby and Co 301 14th St. Oakland 510-444-7224,
Sobrio Rock 42011 Blacow Rd. Fremont, 510-979-9472,
Starline Ultra Lounge 301 15th St., Oakland 510-839-1000
Sublime Amphitheatre Out Area Amphitheatre Pkwy., Alameda Ave 510-967-3000
Sharp Track 5 at 2900 Bolte Pass Rd. Concord 925-676-9742
Sunken Lounge 2424 Ultimet Ave. Alameda 510-522-1300
Starry Plough 3101 Shattuck Ave. Berkeley 510-841-2951,
Stuck Cafe 2330 Telegraph Ave., Oakland, 510-444-3042
Subterranean Art Space 2078 Oakland Way, Berkeley 510-981-2281,
Sweet Papers 9111 E. 14th St., and Leandro, 510-351-8000,
Uptown 1928 Telegraph Ave., Oakland 510-488-2120,
Vinyl at Rose 820 14th St. Oakland 510-378-3954
Wheeler Auditorium UC Berkeley Berkeley 510-642-4200,
White Horse Inn 6551 Telegraph Ave., Oakland 510-652-3820,
World's End Restaurant Views, Oakland, 510-238-9300,
Zellerbach Hall UC Berkeley, Berkeley 510-642-9988,

MONDAY 13

EAST BAY

Classical & Opera

EARK Brass Quartet Fenglai & Solange Coffeehouse 8 p.m. $8 $13

Jazz, Lounge, & Cabaret

Craig Ramstrong and Friends The Jazzbo Lounge 9 p.m. free
Dana Jean Yoshi's Oakland 5 p.m. $15
Oakland Friendsman Monday w/ the Michael Coleman and Lisa Mrs. escaped Louise Hannah 9 p.m., $10

SAN FRANCISCO

Experimental & Avant Garde

Amerigeddon feat. members of Mo'B Black and the Residents, Interesting Lenses, Rillsons, as well as DJ Caverman and The Female, Thee Bloom Room 9 p.m. $7

Jazz, Lounge, & Cabaret

Miles Jones: The Antidote Rounds & Blues, 7:30 p.m. $12

TUESDAY 14

EAST BAY

Blues, Folk, & Country

Tonight Dean Cat Gardner and the Jydeco Ox Reggs Johnson, 8:30 p.m. $12

Missouri Lounge 2000 San Pablo Ave., Berkeley 510-843-8980,
New Earthbeam City 1919 Webster St. Oakland 510-251-6700
The New Parish 579 14th St. Oakland, 510-444-7474
The Night Light 313 Broadway, Oakland 510-287-8113
Oakland Metro Operahouse 630 2nd St., Oakland 510-763-4146,
ORACLE Arena 7000 Coliseum Way Oakland 510-569-2121,
Paramount Theatre 2025 Broadway Oakland 510-465-6400,
Piedmont Piano Company 4733 and Piedmont Ave. Oakland, 510-547-4888,
Quinn's Lighthouse 1951 Embarkadero Cove, Oakland, 510 536-2050,
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Rockwell Cultural Works 2013 Harding Ave. Oakland 510-865-5080,
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Oakland's Penthouse 1700 Oakland Ave., Oakland 510-337-9200,
Ruby and Co 301 14th St. Oakland 510-444-7224,
Sobrio Rock 42011 Blacow Rd. Fremont, 510-979-9472,
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Sublime Amphitheatre Out Area Amphitheatre Pkwy., Alameda Ave 510-967-3000
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Vinyl at Rose 820 14th St. Oakland 510-378-3954
Wheeler Auditorium UC Berkeley Berkeley 510-642-4200,
White Horse Inn 6551 Telegraph Ave., Oakland 510-652-3820,
World's End Restaurant Views, Oakland, 510-238-9300,
Zellerbach Hall UC Berkeley, Berkeley 510-642-9988,

Ashbury Ford Yoshi's Oakland, 8 p.m., $20

Classical & Opera

Berkeley Hill Chamber Music Friends & Strings Performance 8 p.m., $35, $17

Jazz, Lounge, & Cabaret

Cobalt Art Deco Movie Series Alhambra Theatre & Bar The Singer and Jordan Bloom The Rialto 11 p.m., $15

World, Latin, Reggae & Reggaeton

Layla Lou The Layover 10 p.m., $10/A

SAN FRANCISCO

Blues, Folk & Country

Mavis Taylor w/ PJ Soto and The Ian Fays, Rickshaw Stop, 8 p.m., $12-$14

Shawn Colvin Yoshi's San Francisco, 8 p.m., $45

Experimental & Avant-Garde

El Chuco a Revolution Cafe, 8:30 p.m., free

Jazz, Lounge, & Cabaret

The Tommy Igoe Big Band Yoshi's San Francisco 8 p.m., $28

Rock & Pop

Black Cobra Vipers w/ Finish Airplane and Motherfolder, The Chapel 9 p.m., $12

The Bottlerockets Gradient a/ The Midnight Ramblers and Night Shades Phantom Regime Room Bell, 8 p.m., $8, $6

Fleetwood a/ Indianola Hall and Jeffrey Shannon, Amoeba 11 a.m., $7

Rainbow Rosario w/ Fresh Ice, Cosmic Children, and Kid & the Antic, Folsom at the 5.6, 8 p.m., $8

The Electric Strikes w/ Pogo Dos, Adderall Lodgers, and DJ Lychee Jeff G, The Knockout, 9:30 p.m., $6

Soul, Funk, R&B & Hip-Hop

Fat Tuesday Soda Rosario & Blues, 7:30 & 9:30 p.m., $15

WEDNESDAY 15

VENUE DIRECTORY

SAN FRANCISCO

30 Mission Social Haven 30 Mason St. 415-433-5050

111 Minna Gallery 111 Minna St., 415-814-1719

1015 Folsom 1015 Folsom St. 415-431-1000

Amoeba 855 Alvarado St. 415-870-9032

Amoeba Music 1855 Haight St. 415-831-1200

Audio Cafe 3049 20th St. 415-648-1047

Bazaar Cafe 5927 California St. 415-831-6200

Beach Chalet 1000 Great Highway, 415-386-8439

Lounge 1 2299 Sutter St. 415-346-1323

Havana 1 Hill Club 1035 Columbus Ave., 415-474-0386

Biscuits & Blues 401 Mason St., 415-292-2583

Blues Room Bistro 1601 Fillmore St. 415-673-8000

Cinema at the Hill 1253 19th St. Unit 1, 831-4455

Brick & Mortar Music Hall 1710 Mission St., 415-200-6292

Bruno's 2389 Mission St. 415-643-5200

Cafe de Zaret 2170 Market St. 415-861-2008

Cat's International 5845 Haight St. 415-558-7151,

Coffee Bluma 698 Vallejo St. 415-982-2008

Coit Club 1192 Folsom St., 415-431-3332

The Chuma 660 Butter St., 415-642-5678,

The Chapel 777 Alabama St. 415-551-6157

Chapel Symphony Hall 201 Van Ness Ave., 415-864-6000

DNA Lounge 375 11th St. 415-626-1409,

Dogpatch Chuma 2400 3rd St. 415-643-8992

Edinburgh Castle 950 Geary St. 415-885-4074,

El Rio 3158 Mission St. 415-282-3325,

Elbo Room 647 Valencia St. 415-621-1288,

The Exotic 430 Ellis St., 415-646-0900,

The Fillmore 1805 Geary Blvd. 415-346-6000

Fresh Maggie's Music Hall 4817 O'Farrell St. 415-885-6750,

Frisco's Tavern 1131 Polk St., 415-923-0923

Ghuma Theatre 491 Van Ness Ave 415-788-6400

Hall of Chuma 830 4th St. 415-546-6300,

The Independent 628 Divisadero St., 415-771-1421,

Johnny Foley's Irish House 243 Church St. 415-864-1727

The Knockout 3253 Mission St. 415-550-6994

Madrone Lounge 500 Divisadero St., 415-241-0505

Make-Out Chuma 3225 22nd St., 415-647-2888,

Mezzanine 444 Jessie St. 415-625-8880,

Mighty 119 Utah St., 415-762-6120,

Milk Bar 1840 Haight St. 415-387-6455,

Monarch 101 6th St., 415-284-6774,

The Mason Chuma 56 West Portal Ave., 415-564-2044

Musicians Union Hall 116 9th St., 415-621-6777

Bob Hill Alehouse Chuma 2111 California St., 415-776-7957

Nob Valley Chuma 1001 Sanchez St. 415-454-5238,

Soda Chuma Grocery 1000 Sout Harbor 415-364-6000,

Soda Pachamama 1600 Powell St., 415-986-1616

Pabst Metro 161 Ellis St. 415-433-6465

Red Dust Lounge 1055 Polk St. 415-921-1055,

The Regency Ballroom 1300 Van Ness Ave. 888-929-7849

Retro Lounge 1019 20th St. 415-826-7301,

Rickshaw Stop 155 Fell St. 415-861-2011

The Riddle 3638 Sacramento St. 415-931-8433,

Rock Room 1000 Van Ness Ave.

Ruby Skye 420 Mason St. 415-693-0777

San Francisco Conservatory of Music 50 Oak St. 415-503-6275,

SFAZZ Chuma 201 Franklin St., 866-901-7299

Slanch 3005 19th St., 415-621-6264,

Slow's 333 11th St. 415-552-2933

Sok/Mission Gallery 2120 Mission St., 415-281-7227

Supperclub 657 Harrison St. 415-348-0900,

Swig Bar 801 Geary St., 415-931-7223

Temple 540 Howard St. 415-978-5842,

Thee Parkside 1600 17th St. 415-503-6083,

Top of the Mark 999 California St., 415-616-6916,

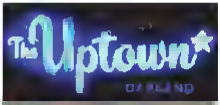
Uptown Top 1001 Bush St. 415-885-4800

The Warfield 449 Taylor St. 415-775-7722,

Yoshi's San Francisco 1330 Fillmore St. 415-655-5600,







1/10 DOOR 9PM $8
BUZZMUTT
STYLE LIKE REVELATORS
DOWN DIRTY SHAKE
KENO KEMOSS

1/11 DOOR 8:30PM $15/$20
THE MORTIFIED SESSIONS
Mortified
OUTLANDISH COMEDY/MUSIC SHOW!

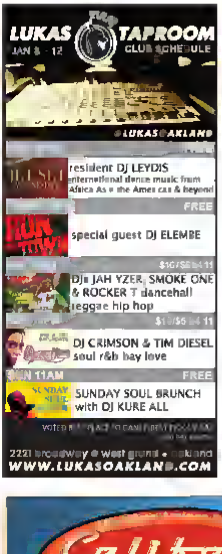
1/11 DOOR 9:30PM $5
OAKLAND QUEER DANCE PARTY
HELLA GAY
WITH DJ GSTAR & GUEST DJ'S

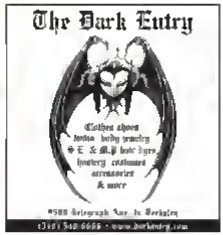
1/15 DOOR 9PM $6
MODERN KICKS
STICKY VALENTINES
SWEET BONES
DEAD PANZIES

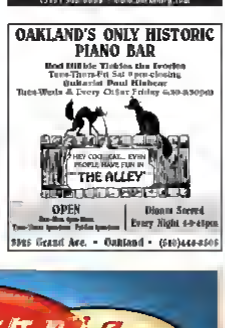
1/16 DOOR 9PM $10
MISSION CREEK PRESENTS:
MOUNT WHATEVEREST
SUPER NATURAL
THE BOTTLE KIDS
THE RUBBLES

1928 TELEGRAPH AVE., OAKLAND
(510) 451-8100
WWW.UPTOWNNIGHTCLUB.COM
facebook.com/theuptownnightclub

Submissions for music listings should be emailed to Chuma@EastBayExpress.com or mailed to Chuma Listings, East Bay Express, 620 3rd St. Oakland CA, 94607. Deadline is fourteen days prior to the event date









DJ DANCE

THURSDAY 9

EAST BAY

Soul St. Gem Jenny Hoop take The Inglenook Saloon 8:30 p.m., free

Deep East Lounge 3411 9 p.m., free

DJ A spinning Dragon's Sports Bar & Grill, $7 p.m., free

DJ Alexis spinning soulful, eclectic, and funky selections, Bistro 9 p.m., free

DJ Sight Dr spinning fundancetic pop remixes, mash-ups, and urban hip-hop, Kyo's Restaurant, 9:30 p.m., free

DJs Rollercoaster and Rolling Tee Layer $5 p.m., free

Future Shock w/ Bang Data, Foreign Legion, and Marc Stretch spinning hip-hop, soul and dubs The Layover 9 p.m., free

Golden Era Thursdays w/ resident freestyle Vinyl Archeologist and guest DJs, Vinyl at Venue Oakland 10 p.m., free before 12pm, $5 after

Pac Jump 90s Hip-Hop w/ live spinning hip-hop, Club 21 9 p.m., $5-$10

Smashed the Sake Turntabled Throwdown The Habitat Weeds soul infused music from Africa to the Jordan The Layover 9 p.m., free

Soca Thursdays dance soca, live crucial, and current soca, Radio, 10 p.m., 2 a.m., free

Thrizzing w/ DJ Arshosh spinning hip-hop, R&B, bashes and Afrobeat, Eric Ast Bar and Lounge, 9 p.m., free

Thirsty Thursdays White Music Inc, 10 p.m.-midnight, free

Ultra Wave w/ Bar Fuse, Sake One, and Willie Mac Stevie Bar & Lounge, 9:30 p.m. $TBA

FRIDAY 10

EAST BAY

DJ Idris Shah Happy Hour dance New Age Music City 4 p.m.

DJ A spinning Dragon's Sports Bar & Grill, $8 p.m., $8

DJ Right spinning eclectic pop, mainstream rock, and urban hip-hop, Kyo's Restaurant, 9:30 p.m., free

DJ Willie Mane Xenos Bar & Lounge, 6 p.m., free

Dollar Fridays rotating DJs spinning hip hop, R&B, and reggae, Bar Kathleen City 9 p.m., $1 admission until 1 a.m.

Fantastic Fridays w/ The Social City Bar spinning urban classics and top 40, Bright Angle 9 p.m.-2 a.m., free

Get Schwifty hip-hop and R&B, Vickie, 9 p.m., free

Sultry Friday DJ Lush & Fat Elle spin R&B and Kendu's Dounde, 9 p.m., $5

Throwz DJ Skywalk Sonar Bar & Lounge, 8:30 p.m., $5 pre-sale $10

Turn it Up with Mr. Lucky spinning hip-hop, Jordan Peace Latin, funk, R&B, and more The Layover 10 p.m.-2 a.m., free

Vida Loca at Lady Rose The Layover Saloon 9:30 p.m., $5

Weekend Lean w/ DJ Haylee spinning club mixes vs. Eric Ast Bar and Lounge, 10 p.m., $10

Weird Idea Fridays spinning DJ Topic spinning jamaican, soca Jordan mixes evenings, dancehall reggae, reggae Amelie music & more, Casa Lounge, 10 p.m.

SAN FRANCISCO

Ambidextrist w/ MOSSMOUTH, notes Knockout, Blue Face, and Ilan and Party, Monarch, 8 p.m., $15

Daft Punk vs Radiohead (DJ Set's) w/ Skyline stereo and Matt Hale, Public Jordan 6 p.m., $5, $8-$10

DJ Jazzy Jeff w/ Shortcut, Mighty 9 p.m., $20-$25

Indie Shade w/ DJ Casey White spinning synth-pop, Aerowerk, 10 p.m., $5

Night Owl Northern soul jams and Motown Magic from DJ's Lusby, Dr Scott, and Prime, The Knockout, 10 p.m., $4

Trap City Beat, Galaxy w/ Gilead Up, Sasha De Nard Unmasked WKMG, Hasanty, Jungler, and The Trap City Bomb Squad, Public Falcon Nightclub, 10 p.m., $20 Beat West w/ mike Public Works, 8 p.m., $5, $10

SATURDAY 11

EAST BAY

AD Production & Handstyle 8th spinning R&B & hip-hop, Finale, 10 p.m., free

Ian Kinds Void hosted by Sosa Kennedy Mason Monte 2 p.m., free

Club Jupiter w/ The Starr and Lifetime playing '90s hits never before and videos White Monte Inn 10:30 p.m., $5

Club Quincy w/ DJ Rico and jordan spinning hip-hop & R&B, French and Bar, 9 p.m., $5 before 11 p.m.

The Saxons, Side of Soul' soulful Monte Jordeyne's rocking lineup of DJs, La Estrella Grand 8:30 p.m., free

DJ & Dancing Dragon's Sports Bar & Grill, 10 p.m., $5

AUTOBAHN 90s Themed Saturdays mixes throw party w/ DJ Bats, DJ Saxons, and Mark Saxons, The Layover Saloon, 9 p.m., free

Happy Hours w/ DJ Golden Gears spinning rock, rock, funk, 9 mixes rock, The Midcourt Lounge 6-10 p.m., free

Hella Big Saturday Party w/ Critter and guests spinning electronic, indie rock, house, and hip-hop, The Uptown 9:30 p.m. $5

Magic Mike Comes to mike & guests host glow-rocking neon-agents Kingtown's Lucky Lounge, 8 p.m., free

Mirror Lounge Latin Night DJ Topic spins salsa, merengue, cumbia, perreo, reggaeton, reggae, en español, & and more, Reggs Lounge 10 p.m., free

Oceans the soulful trash from the norm, w/ DJ Soul Problem, Sonar Bar & Lounge, 9 p.m., $5 after 11 p.m., free

Ride w/ Bar Cool Soundsystem, Destek, Son of Son vocals, Monique Vieux, and live percussion by Soul Ride and guests Vinyl at Venue Oakland 8 p.m., $5 before 10pm $10 after

Senses Saturdays rotating Bar spin electric hip-hop, neo soul, and mixed bounce, Lake's Taproom & Lounge, 10 p.m., $5 before 11 p.m., $10 after

Soul Smoke w/ live hypersonics & Hot Sets spinning soul, funk, & Jordan The Midtown Lounge, 10 p.m., free

THROWS w/ DJ Mister spinning 90.5 soul, hip-hop, dancehall reggae, world music and soulful Jordan Eric Arthur and Lounge, 9 p.m., $10

Delight w/ the storm Bar DJ Dennis Yeoloff and Selecta 'm spinning hip-hop, reggae, '90s R&B Memories, Ruthless and more, Bar Layover 9 p.m. free

SAN FRANCISCO

2 Skies Will Move Yes Priest and Jordan play new and classic house, techno, and world, Aerowerk, 9 p.m., free

Bangs w/ TWIN, Fiery and TWINNN, Mercantile 9 p.m. $17

Boots $2 reading night, ONA Lounge, 9 p.m. $15 $20

Galaxy Radio space age Kate Three Monte Jordy The Knockout, 10 p.m., free

Kita Ana Fusions w/ Jordan Emerson and Mi Today in the loft, Public Works 8:30 p.m. $10

Run Club Mondays 999 Public Works, 8 p.m. $10

Pan Interrupts w/ Hay Area Latin DJs, Public Falcon Nightclub, 10 p.m., $10 until 10:30pm $20 after

Two Bits Will mixes Two Amanda 8 p.m., free

Wednesdays Feat DJ Madison 10th free 9 p.m. free

SUNDAY 12

EAST BAY

DJ Brady Kingtown's Lucky Lounge, 8 p.m., free

DJ Ian Kinds spinning jazz, soul, and funk, Deeside, 6-8 p.m. free

Electric Sunday Soul Party w/ DJ Sir Ellis spinning before electric and dance Lessons, With Nerds 10 5-10 p.m. free

King of Kings Reggae Sundays w/ Young Fyah, DJ Smoky and Kamaus, The New Parish, 6 p.m.-2 a.m.

MONDAY 13

EAST BAY

DJ Joe Quinn The Layover 9 p.m., free

Midtown 10 Mondays w/ Shortcut and Virtue The Lafayette Stones, 9 p.m. free

Underground Latin guests '80s & some '70s before Radio, 10 p.m.-2 a.m., free

TUESDAY 14

EAST BAY

DJ Icons Monte Money spinning and Bats, punk new wave & more The Oakland Lava Monte Kool Sonar Sonar Bar & Lounge 8 p.m. $TBA

WEDNESDAY 15

EAST BAY

The Jet Set w/ DJ Sunbeam and special guests, Lake's Taproom & Lounge, 9 p.m., free

Rock-Me Amadeus w/ DJ Ron Jay, The Layover 9 p.m., free

Tastycorkd! DJ Bettie Tenny spins everything from rare wax to synth rock from the '50s through the '90s, Merchant's Saloon 10 p.m.-2 a.m., free

Send Nudes Wednesday w/ DJ Ariel Tee, Sonar Bar & Lounge, 10 p.m., free

PICK

Non Stop Bhangra #99

For nearly a decade now the organizers of Non Stop Bhangra have been putting on vivid, colorful heart pounding dance parties that feature traditional Punjabi folk music and dance (aka *bhangra*), as well as some hip-hop, reggae, and electronica. This Saturday at Public Works (131 Erie St., San Francisco), the group will ring in the New Year with a party dedicated to Lohri, the Punjabi celebration of the winter solstice. As usual, the night will open with a dance lesson and performance by Dholeshahme Dance Company. Then, starting at 10:30 p.m., Non Stop Bhangra DJ Jimmy Love will be joined by special guests DJ Sep and DJ Nix. Throughout the night, two live drummers will bang out the rhythms of bhangra as the silvery vehicle DJ Azaz will create live visuals. If you haven't checked out a Non Stop Bhangra party yet, here's your chance to sweat off the passing of dark days. —*Madeleine Kay*

Saturday, Jan. 11, 9 p.m., $10. PublicsSF.com

GAYED, BLACKED, TRANSGENDERED

On words and lack of experience

By Dan Savage

Is there a term that is preferred to "transgendered"? I recently wrote an article that described a MTF person I know as transgendered. The article was positive about transgendered persons I have known (she is one of many). Upon seeing a draft prior to publication, this person flipped out so hard that I felt compelled to cut off all contact with her. I also killed the article. One of her complaints was that I used the word "transgendered" to describe her, and she identifies as something other than that. I feel like an old fart even asking, but have you heard of this? What is the new term if it's not okay to say "transgendered" anymore?
Confused In Strenghtland

"Let's assume CIS got the subject's identity right (versus genderqueer or agender) and is being respectful," said Shash Petosky a writer, a trans woman, and the cofounder of PONY Entertainment. "Even if CIS showed her respect, CIS won't showing respect for the English language." Transgender is an adjective like blue or tall, Petosky pointed out. It's not a noun or verb. So the correct term is "transgender man" "transgender woman," or "transgender person," not "transgendered man."

"It might help if CIS thinks about the adjectives gay or black," said Petosky. "You're a gay man or you're gay. You're not gayed. The president is a black man. He's not a blacked man. Only an ignorant person or a bigot would get gayed/blacked wrong. And to say that Dan Savage is a 'gay' or Barak Obama is a 'black' sounds homophobic or racist because it dehumanizes. Trans people want dignity. CIS, so if you are saying transgender or trans outside of 'they're transgender' you have to put man, woman, or person (or human) after it. Because that is what we are."

If all you got wrong was that one thing, CIS, and your transgender friend blew up at you, well, that's unfortunate. (We're both giving you the benefit of the doubt, CIS, and assuming that "transgendered" was the only issue.) You were trying to do right by your friend, her anger was misplaced, an opportunity to educate a well-meaning ally was lost, a friendship was nuked, and a transgender angel didn't get her wings that day.

But let's zoom out for a second: Trans folks have an awful lot to be angry about, CIS, from absolutely staggering levels of anti-trans violence to discrimination against trans people in employment to a lack of access to basic health care. But at times, righteous trans anger seems to get directed at whoever is nearest at hand, however well intentioned or otherwise supportive that person might be. (*Cough, enough.*) But blowing up at you was easier than blowing up at, say, high-profile anti-trans bigot Bill O'Reilly because you were in the room and O'Reilly wasn't.

But Petosky would like you — and glittery me — to keep that misdirected anger in perspective. "People mostly seem to be fascinated by trans people right after we come out," said Petosky. "If CIS's friend recently came out, then he was dealing with a person who is probably going through a lot of trauma and anxiety. When I transitioned, I thought I was going to lose my business, kill my dating chances, and end up homeless. Many trans people do. People called me 'he' most of the time in those early months. My self-image was in shambles. I lacked most of those gay friends for saying things that were less than supportive. Gay men were actually some of the worst because they and I be — they *am* be — sarcastic about stuff I was really sensitive about. It's not like we trans people have no sense of who the real bad guys are. We're just getting bats of shit thrown at us all at once and want some name wans. We're just trying to feel safe close to home first."

So something like your article rubbed your trans friend the wrong way — maybe it was the way you brandished her as proof of your own high mindedness? — and she suddenly felt less safe around you and she blew up. Hopefully you two will be able to patch things up once the glitter has settled.

On a related note: Media Matters for America has extensively covered the outrageous and damaging anti-trans bigotry that Fox News routinely spews into American homes, hotels, airports, and waiting rooms. (These two posts at MediaMatters.com will bring you up to speed: "Experts: Fox News Coverage Contributes to Violence Discrimination Against Transgender Community" and "Fox News Transphobia Problem.") Far be it from me to give the trans-rights movement marching orders ...but ... if a coalition of queer and trans-rights groups came together and called for a big demonstration outside the Fox News studios in midtown Manhattan, I would be there along with tons of other gay lesbian, straight, and bi asses. How about it?

I'm a 37-year-old straight male and I've never had a girlfriend. I lost my virginity when I was 25 and proceeded to have sex with dozens of women over the next five years, but none lasted more than a night or two. Over the next few years, I dated with the goal of finding a relationship not sex, and found neither then a few years of depression. The question is: Am I screwed? Will women my age be willing to date someone with no relationship experience? Is it something I should be up front about?
Hope Over Personal Experience

There are tons of women your age who have similar dating histories — there are tons of women your age with no dating histories at all — and you won't be at a disadvantage, experience-wise, if you're willing to date one (or more) of them. Create a few online personal profiles HOPE, and be up front, honest, and unapologetic about your dating history and your desire for a relationship. State that you are looking for a woman understanding enough to look past your inexperience and wise that you are willing and able to do the same. Good luck.

On the *Savage Lovecast*: family law for the polyamorous. SavageLovecast.com. ●

Find the *Savage Lovecast* (my weekly podcast) every Tuesday at Thestranger.com/savage.
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LEGAL NOTICES

Petition to Administer Estate of HARVEY GOLDBERG

Case Number RP13-679344

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both of HARVEY GOLDBERG.

A PETITION FOR PROBATE has been filed by HARVEY GOLDBERG in the Superior Court of California, County of Alameda.

THE PETITION FOR PROBATE requests that HARVEY GOLDBERG be appointed as personal representative to administer the estate of the decedent.

THE PETITION requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court.

THE PETITION requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority.

A HEARING on the petition will be held on 3/3/2014 at 9:00 A.M. in Dept. 202 located at 2120 MARTIN LUTHER KING JR. WAY, OAKLAND, CA 94612.

IF YOU OBJECT to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your objections may be in person or by your attorney.

IF YOU ARE A CREDITOR or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either (1) four months from the date of first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code, or (2) 60 days from the date of mailing or personal delivery to you of a notice under section 9052 of the California Probate Code. Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law.

YOU MAY EXAMINE the file kept by the court. If you are a person interested in the estate, you may file with the court at Probate, 1225 Fallon Street, Room 209, Oakland, CA 94612, Mailing Address: same as above, a request for special notice form to obtain from the court clerk. Attorney for Petitioner: VICTOR SUSTAKOW, Freeman & Sustakow PC, 1563 Solano Avenue, Suite 288, San Francisco, CA 94707, Telephone: 415-241-0100

3/1, 3/8, 3/15/2014

Petition to Change Name Statement

Filed: 4/25/13

The following entitled matter is doing business as Family Housing Solutions Alliance 2000 Stone St #102, Alameda, CA 94501, petitioner/Owner name as shown is hereby registered by the following owner(s): Primo Thing, 2020 Stone St, #102, Alameda, CA 94501. This business is conducted by an individual. The registrant began operations under business name listed above on 11/29/13. This undersigned was filed with the County Clerk-Recorder in Alameda County on 11/29/13.

Family Housing Expenses

12/26, 1/1, 1/8, 1/15/2014

Petition to Change Name Statement

File # 435782-00

The following entitled matter is doing business as **Family Home Services**, **Wood Eagle Realtor Servi**, Address: 30 Commercial Lane, Emeryville, CA 94608. Mailing Address: same as above is hereby registered by the following owner(s): Wood Eagle Realtor, Inc., 30 Commercial Lane, Emeryville, CA 94608. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on N/A. This undersigned was filed with the County Clerk-Recorder in Alameda County on 12/19/13.

Family Wood Expenses

Wood Eagle Realtor

12/26, 1/2, 1/9, 1/16/2014

Petition to Change Name Statement

File # 435782

The following entitled matter is doing business as **Family Housing Solutions Alliance 2000**, Address: 3165 Stone St #102, Oakland, CA 94601. Mailing Address: same as above is hereby registered by the following owner(s): Primo Thing, 3020 Stone St, #102, Alameda, CA 94501. This business is conducted by an individual. The registrant began operations under business name listed above on 11/29/13. This undersigned was filed with the County Clerk-Recorder in Alameda County on 11/29/13.

Family Housing Expenses

Fictitious Business Name Statement

File # 436182-00

The following entitled matter is doing business as **Family Home Services**, **Wood Eagle Realtor Servi**, Address: 30 Commercial Lane, Emeryville, CA 94608. Mailing Address: same as above is hereby registered by the following owner(s): Wood Eagle Realtor, Inc., 30 Commercial Lane, Emeryville, CA 94608. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on 11/29/13. This undersigned was filed with the County Clerk-Recorder in Alameda County on 12/19/13.

Family Wood Expenses

Wood Eagle Realtor

12/26, 1/2, 1/9, 1/16/2014

Petition to Change Name Statement

File # 436182

The following entitled matter is doing business as **Wooden Nickel Alameda**, Address: 1115 Eliot St #B, Oakland, CA 94610. Mailing Address: same as above is hereby registered by the following owner(s): Debra Lee Hall, 1115 Eliot St #B, Oakland, CA 94610. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on 1/1/13. This business was filed with the County Clerk-Recorder in Alameda County on 12/23/13.

Wooden Nickel

1/8, 1/15, 1/22, 1/29/2014

Petition to Change Name Statement

File # 436182-00

The following entitled matter is doing business as **Wooden Nickel Alameda**, Address: 1115 Eliot St #B, Oakland, CA 94610. Mailing Address: same as above is hereby registered by the following owner(s): Debra Lee Hall, 1115 Eliot St #B, Oakland, CA 94610. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on N/A. This business was filed with the County Clerk-Recorder in Alameda County on 12/23/13.

Wooden Nickel

1/1, 1/8, 1/15, 1/22/2014

Petition to Change Name Statement

File # 436218-00

The following entitled matter is doing business as **Green Engineering Consulting**, Address: 2000 Powell Street, Suite 600, Emeryville, CA 94608. Mailing Address: same as above is hereby registered by the following owner(s): Edward K. Ayers, 2000 Powell Street, Suite 600, Emeryville, CA 94608. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on 1/1/13. This undersigned was filed with the County Clerk-Recorder in Alameda County on 12/26/13.

Green Engineering

12/26, 1/2, 1/9, 1/16/2014

Petition to Change Name Statement

File # 436218

The following entitled matter is doing business as **Green Engineering Consulting**, Address: 2000 Powell Street, Suite 600, Emeryville, CA 94608. Mailing Address: same as above is hereby registered by the following owner(s): Edward K. Ayers, 2000 Powell Street, Suite 600, Emeryville, CA 94608. This business is conducted by an individual. The registrant began to transact business under the fictitious business name listed above on 1/1/13. This undersigned was filed with the County Clerk-Recorder in Alameda County on 12/26/13.

Green Engineering

12/26, 1/2, 1/9, 1/16/2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE Number RG13700067

Superior Court of California, County of Alameda

1225 Fallon Street

Oakland, CA 94612

IN ALL INTERESTED PERSONS:

Petitioner Cassandra Perryman on behalf of Green Pressed Bed petitioners with the court for a decree changing names as follows: Cassandra Perryman to Green Pressed Bed

THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.

NOTICE OF HEARING:

January 17, 2014 at 9:00 A.M.

Dept. 8, 66 4th Street, Oakland, CA 94612

A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express.

Alameda County, California

Date: December 17, 2013

Signed: Winifred Y. Smith

Judge of the Superior Court

12/26, 1/2, 1/9, 1/16/2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE Number RG13701000

Superior Court of California, County of Alameda

1225 Fallon Street

Oakland, CA 94612

IN ALL INTERESTED PERSONS:

Petitioner Tracy Renaldo on behalf of petitioners with the court for a decree changing names as follows: Tracy Renaldo to Tracy Renaldo-Dunbar

THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.

NOTICE OF HEARING:

January 31, 2014 at 9:00 A.M.

Dept. 8, 66 4th Street, Oakland, CA 94612

A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express.

Alameda County, California

Date: December 31, 2013

Signed: Winifred Y. Smith

Judge of the Superior Court

1/1, 1/8, 1/15, 1/22/2014

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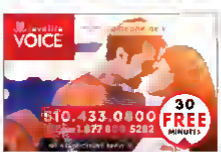
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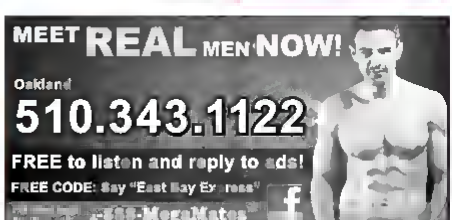




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